

# THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

Contributing Editors  
DR. WILLIAM H. BARNES  
ROWLAND W. DUNHAM

The Organ  
Church Music

Associate Contributors  
LE ROY V. BRANT  
DR. ROLAND DIGGLE  
A. LESLIE JACOBS  
DR. OSCAR E. SCHMINKE  
ELIZABETH VAN FLEET VOSELLER

## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### ● MUSIC REVIEWS

Before Composer:

\*—Arrangement.  
A—Anthem (for church).  
C—Chorus (secular).  
O—Oratorio-cantata-opera form.  
M—Men's voices.  
W—Women's voices.  
J—Junior choir.  
3—Three-part, etc.  
4+—Partly 4-part plus, etc.  
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.  
C—Christmas. P—Palm Sunday.  
E—Easter. S—Special.  
G—Good Friday T—Thanksgiving.  
L—Lent.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.  
s.a.f.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or un-accompanied.  
e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

### ● INDEX OF ORGANS

a—Article.  
b—Building photo.  
c—Console photo.  
d—Digest or detail of stoplist.  
h—History of old organ.  
m—Mechanism, pipework, or detail photo.  
p—Photo of case or auditorium.  
s—Stoplist.

### ● INDEX OF PERSONALS

a—Article. m—Marriage.  
b—Biography. n—Nativity.  
c—Critique. o—Obituary.  
h—Honors. p—Position change.  
r—Review or detail of composition.  
s—Special series of programs.  
t—Tour of recitalist.  
\*—Photograph.

### ● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

\*\*Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.  
b—Bass solo. r—Response.  
c—Chorus. s—Soprano.  
d—Duet. t—Tenor.  
h—Harp. u—Unaccompanied.  
j—Junior choir. v—Violin.  
m—Men's voices. w—Women's voices.  
off—Offertoire. 3p.—3 pages, etc.  
o—Organ. 3p.—3-part, etc.  
p—Piano. Hyphenating denotes duets, etc.

Vol. 21

SEPTEMBER 1938

No. 9

## EDITORIALS & ARTICLES

Tanneberger Lancaster Case	Cover Plate	301
Longman Residence	Frontispiece	310
F.T.C.—Taxes—Chants	Editorials	320

## THE ORGAN

Effect of Mouth-Width Variations	Dr. C. P. Boner	311
Experiments in Judging Tones	Bethuel Gross	316
Good and Bad Diapasons	Dr. C. P. Boner	312
Holtkamp Positiv in Cleveland	St. James Church	322
Pneumatic Reed-Starters	Willis	326
Tonal Brightness and Prof. Biehle	Dr. Oscar E. Schminke	314
Treason & Heresy	Harry B. Welliver	323
Organs: Cleveland, St. James	Holtkamp	d322
Great Neck, Longman Residence	Moller	c310, s328
Minot, State Teachers College		as323
New York, First Baptist	Hall	s328
Ottumwa, Niemeyer Residence	Kilgen	s328

## CHURCH MUSIC

Prof. Dunham: Interludes	Editorial	321
Building an Organist	Westminster Ideas	317
Service Selections	Christmas	329

## RECITALS & RECITALISTS

Complete-Bach Performances	324	Dr. Bidwell's Summary	332
Advance Programs	331		

## NOTES & REVIEWS

Cover-Plate	325	Repertoire & Review, 304:
New Organs	303, 305, 333	Bach Choralprelude Editions
Organ Scholar at Oxford	319	Christmas
Prizes	333	Organ

## PICTORIALLY

Cleveland, St. James Positiv	Holtkamp	mp322
Great Neck, Longman Residence	Moller	c310
Tone-Chart on Mouth-Width	Dr. Boner	312

## PERSONALS

Banker, Gordon D.	o333	Petter, Rev. John M.	o333
Bidwell, Dr. Marshall	s332	Riemenschneider, Albert	324
Biehle, Johannes	r314	Simon, Ernest Arthur	*a325
Bunnell, Lyman B.	*bp326	Sowerby, Dr. Leo	r306
Chapman, William R.	315	Titcomb, Everett	r306
Christy, Albert D.	o333	Wedge, George A.	p333
Elmore, Robert	*302	Williamson, Dr. John F.	r317
Maesch, LaVahn	313	Willis, Henry	r326
Martin, W. Brownell	p333	Sackett Junior-Choir	*326

COPYRIGHT 1938 BY ORGAN INTERESTS INC.

Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Ave., Port Richmond, N. Y.

ORGAN INTERESTS INC.

RICHMOND STATEN ISLAND

Phone: Dongan Hills 6-0947

NEW YORK CITY

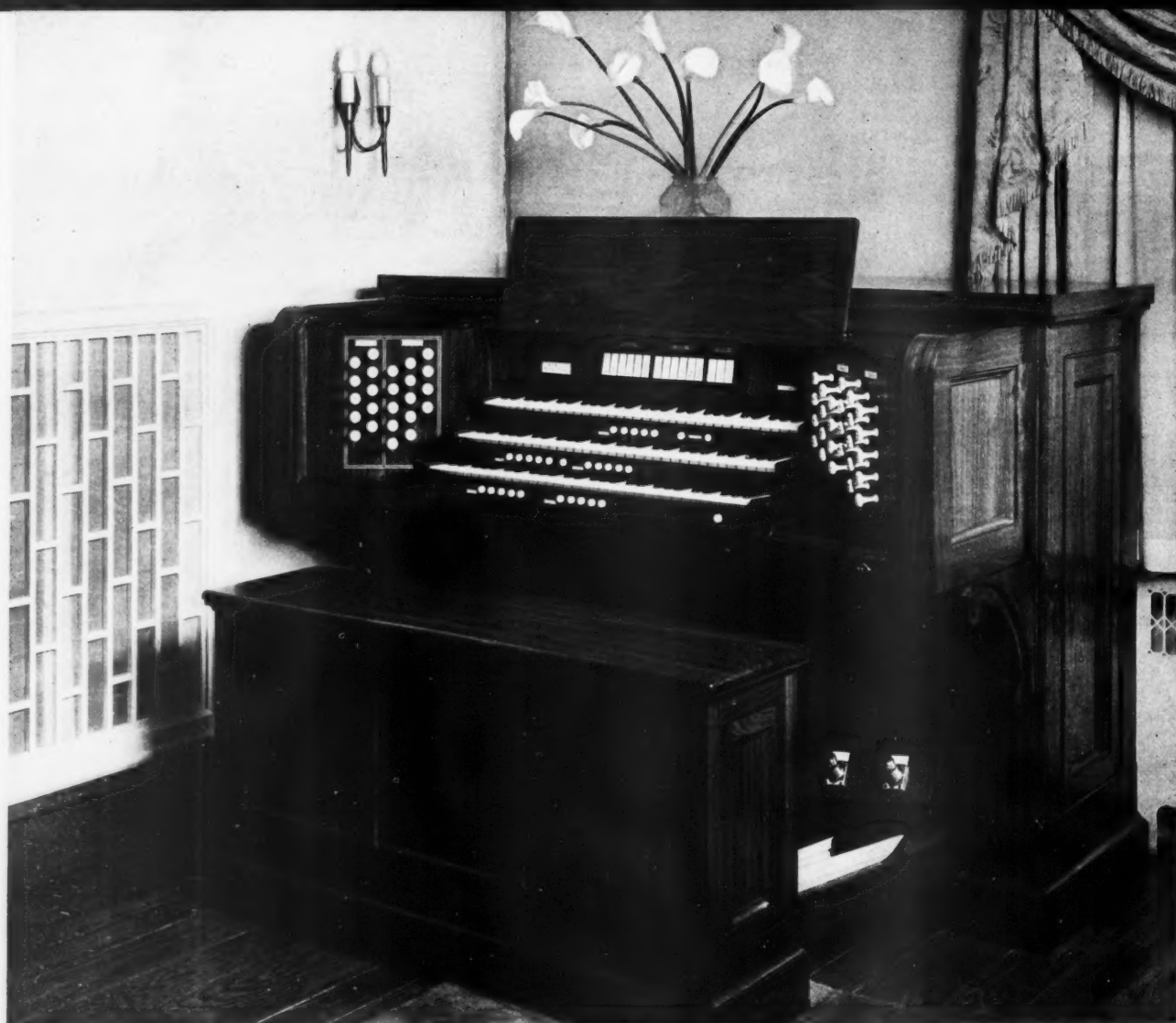


Photo by Charles E. Knell

**IN THE LONGMAN RESIDENCE**  
Moller organ owned by Mrs. Edward G. Longman of Great Neck,  
Long Island; pipes speak through grille at the left.

# THE AMERICAN ORGANIST

September, 1938

## Effect of Mouth-Width on Diapasons

By Dr. C. P. BONER and GALE WHITE

*Analyses of Organ Tones: Article 6*

AMPLITUDES of the harmonics developed in an organ pipe are influenced in varying degrees by each of the constructional factors of the pipe. Such factors as diameter, material, weight, pressure, mouth-width, mouth-height, nicking, slotting, languid, chest dimensions, direction of wind-sheet air-flow through the slit, type of lip treatment, flattening, and others are all of more or less importance in determining the absolute amplitudes of the fundamental, or groundtone, and of the upper-harmonics. In any systematic effort to discover exactly how the harmonic structure is produced, two major problems must be solved:

1. Since the human ear is not an exact analyzer of tones, exact instrumental methods of performing the analysis must be devised. Such methods have been devised and were described in an earlier issue of T.A.O. To those interested in the more scientific aspects of the subject, reference is made to an article by the Author entitled *Acoustic Spectra of Organ Pipes*, published in the *Journal of the Acoustical Society of America*, July, 1938.

2. A method must be worked out which will allow the effect of one factor only to be studied separately from all other factors. Unless this step is taken, it will be impossible to state exactly what caused a given pipe to have better harmonic development than another pipe.

In solving the second problem stated, use may be made of a basic principle frequently used in physical science. Thus, if a certain result (harmonic amplitudes, for example) is a function of certain variables (pressure, mouth-width, etc.) then if all but one of these variables are held constant while that single one is changed, the effect on the result may be measured; the changes thus produced are called **FIRST-ORDER EFFECTS**.

For example, if a number of pipes are built, all alike except for varying mouth-width, then measurements of the harmonic amplitudes of all these pipes will show the first-order, or major, effect of mouth-width on harmonic structure. There may be second-order and third-order effects, such as might occur if both mouth-width and mouth-height were simultaneously varied; and these higher-order effects might alter the net result for the effect of one variable alone on the harmonic structure. However, it is felt that, for organ pipes, the method of changing one thing at a time and measuring the first-order result will give results that are sufficiently accurate for all practical purposes.

Accordingly, seven middle-C Diapasons were made, all as exactly alike as possible, except for mouth-width. All pipes

*For the first time in history, science discovers and charts the effect on tone when one of the many variables in pipe-making is changed; herewith also an addendum on some discoveries about "good" and "bad" Diapasons under the scientist's analyzer.*

were voiced on 4" wind, without beard. Pipe-diameter was kept constant at 1 7/8". Nicking, languid adjustment, cut-up, and all factors except mouth-width were measured and found to be very exactly the same in all seven pipes. Mouth-widths were (in sixteenths of an inch): 11, 13, 18, 20, 23, 25, and 28. The pipes for the test were made and voiced by the Wicks Organ Company, of Highland, Illinois.

After the pipes were received in the laboratory, toe-openings were adjusted to give exactly equal pressures at the slits, as measured internally by a water gauge. Since the analyzer is more sensitive than the ear to variations in amplitude, great care was necessary in making this pressure adjustment, even though the amount of adjustment required was small. Likewise, all pipes were accurately tuned to the same frequency when set on the outdoor windchest atop the tower.

The accompanying set of curves shows the results of the measurements.

1. **FUNDAMENTAL (Groundtone).** As the mouth-width is increased, the amplitude of the fundamental increases nearly proportionally, until it reaches a maximum value at a mouth-width of 25 sixteenths (approximately 4/15 the inside circumference). For greater mouth-widths the fundamental becomes slightly weaker. It would thus appear that, to get the strongest fundamental, assuming similar conditions to hold for pipes of other frequencies and diameters, the ratio of mouth-width to internal circumference should be 4/15. Measurement on the toe-openings also show that the efficiency of the pipe, viewed from the standpoint of the fundamental alone, is greatest at this ratio. In fact, this efficiency is 1.5 times as great as with a ratio of mouth-width to circumference of 1/5. When one considers also that at or near a 4/15 ratio the harmonic development tends to be a maximum, it is clear that this ratio gives even greater maximum efficiency than merely on the basis of the fundamental alone.

2. **SECOND HARMONIC (Octave).** This harmonic is the black sheep of the flock; it shows no maximum within the range investigated. On the contrary, the second is strongest at the least mouth-width, and it decreases uniformly and linearly as mouth-width increases. Further measurements have demonstrated to us that the second harmonic emitted from

the mouth tends to cancel that emitted from the top of the pipe, for points distant from the pipe, close to a line passing perpendicularly through the center of the pipe. Thus, as the mouth becomes wider, it cancels more and more of the top second-harmonic radiation. It follows, then, than an accompanying Octave stop is very desirable to balance the harmonic spectrum of such pipes. For, at the 4/15 ratio, the third harmonic would be nearly four times as strong as the second harmonic.

3. **THIRD HARMONIC (the Twelfth).** Like the fundamental, this harmonic shows a maximum at 25 sixteenths mouth-width (ratio approximately 4/15). In fact, the sharpness of this peak (when the scales of the graph are taken into account) is even greater than for the fundamental. This fact means, of course, that the third harmonic is more critical to mouth-width than is the fundamental.

4. **FOURTH HARMONIC (the Fifteenth).** This harmonic shows a maximum at a slightly narrower mouth-width (23) than do the fundamental and the third (25). Its peak is sharper than the fundamental, but not so sharp as the third.

5. **HIGHER HARMONICS.** In the top graph is plotted the sum of all harmonic amplitudes above the fourth. Although each harmonic was measured separately, only the sum was plotted, to conserve space and time. These harmonics exhibit a maximum at 24, the even ones falling at 23 and the odd ones at 25.

As a result of this investigation, it has been shown that for a middle-C Diapason as described, other factors being constant, maximum efficiency and maximum harmonic development are secured, the second harmonic being excepted, when the ratio of mouth-width to internal circumference is approximately 4/15.

Scientifically, one must not generalize this result too liberally, since other pipe-scales and other frequencies must be tried. Thus, seven other middle-C pipes of mouth-widths and other factors as described, but 4" in diameter, should be measured; likewise, another series at still another diameter should be tried. Then, if these three series on middle-C show the same maxima, a single seven-pipe, variable-mouth-width series at tenor-C should be tested; likewise, one or two other series at other pitches should be tried. From such tests, a general law can be formulated.

The investigator is, of course, tempted to hazard a guess that the 4/15 ratio will hold for all scales and all pitches; but such would be, of course, only a guess. Perhaps it might be called an intelligent guess. If the organ-builders continue to cooperate with the Authors as several are now doing, definite natural laws that are governing organ pipes can undoubtedly be discovered and set down—for the first time in the history of acoustics.

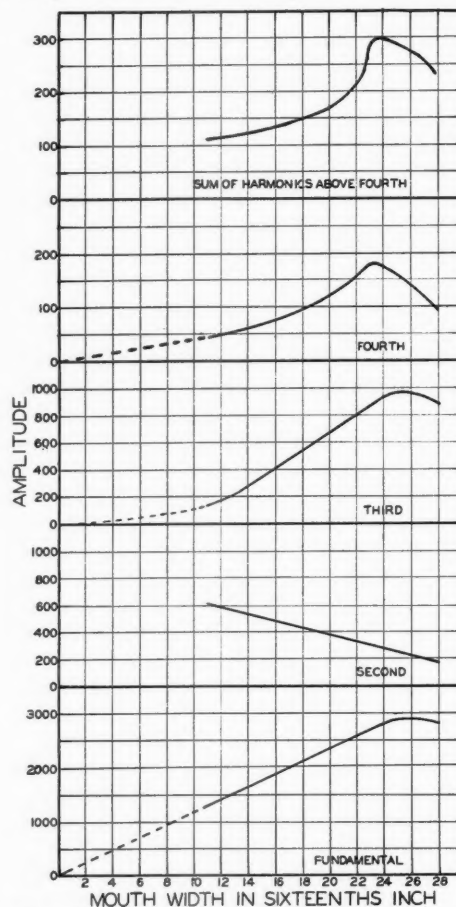
#### ON GOOD AND BAD DIAPASONS

In any exact experimental study of the harmonic structure of Diapason tone, many objective differences become measurable. As the wave analyzer is tuned to one harmonic after another, and as different pipes are analyzed in their turn, the varying values of the fundamental (groundtone) and of the percentages of upper-harmonics (overtones) stand out clearly in the final results. Such analyses are made of the steady-state tone, after the transient condition that follows the opening of this pipe-valve has ceased.

Most investigators are of the opinion that the timbre of the steady-state tone is a result of the amplitude of the fundamental and the relative amplitudes of the upper-harmonics. However, a complete knowledge of the harmonic structure of the tone would not, of itself, define the tone as good or bad. One could arbitrarily set up a definition of goodness of tone (excellence of tone) on the basis of the harmonics present; but such a definition would leave out the personal equation and would be of little practical service.

During the progress of investigations into harmonic struc-

ture it has seemed increasingly evident that there is need of correlation between subjective tonal excellence and objective harmonic analysis. Such correlation must involve many listening tests by trained observers, under proper conditions, followed by scientific harmonic analysis of the tones listened to.



How the partials vary in strength in a 1 7/8" Diapason when the mouth-width varies between 11/16" and 1 3/4"

Although there are several ways of conducting these experiments, most of them involve far too much effort and expense. Therefore, as a preliminary study, it has been proposed to ask a number of interested observers, preferably organ-builders and organists, to select various examples of Diapasons that are playable, listen to them, rate them as good, medium, poor, or bad, and then submit these pipes for harmonic analysis. This program, naturally, is ambitious and involves work and, in addition, certain objections. For one thing, the surroundings of the pipe have an effect on its tone; likewise, the manner in which the stop is played will alter one's judgment. However, it is felt that if the observer listens to a chord in its steady state, the resulting classification as good or bad will be a fair measure of the tonal value. At least, results of such preliminary tests should be useful in indicating the trend of experienced organ listeners with regard to tonal excellence.

Through the kindness of Mr. Walter Holtkamp, of the Votteler-Holtkamp-Sparling Organ Company, a preliminary series of tests of criteria of excellence has been made. Mr. Holtkamp kindly loaned the Author three middle-C Diapasons taken from existing organs, these three examples being regarded as bad by consensus of organists. Mr. Holtkamp also furnished three other Diapasons of modern construction and voicing, which were regarded as good.

The results of these excellence tests are discussed here without detailed reference to those physical factors in these



pipes that are responsible for the differences. Study of these factors is proceeding in our laboratory, with the continued cooperation of several organ-builders, including Mr. Holtkamp. It is sufficient to state that the pipes indicated as bad were of narrow mouth, high cut-up, and relatively high pressure.

The first significant result of the measurements is the fact that the worst pipe, as indicated by Mr. Holtkamp and the organists consulted, had a fundamental approximately three times the amplitude of the best pipes. This pipe, of course, was very much louder than any of the others. Two other pipes rated as bad, but not so bad as the worst, had fundamentals two or more times as great as those of the best pipes. In view of the further fact that one of the bad pipes emitted a harmonic-percentage pattern not far different from the best pipes, one might conclude that the trained ear objects to a Diapason that is notably stronger than a certain level, perhaps in comparison to the remainder of the organ. It is, however, unlikely that the environment of this pipe had a major effect on the judgment, since the pipe was also judged very bad by our laboratory observers, when pipe and chest were mounted on the outdoor tower, free from interfering reflections, as previously described in T.A.O.

In contrast between the worst pipe and the best pipe, the results, with regard to harmonic percentages, were as given in the accompanying table, in which also is given the tabulation for the second worst pipe. The worst pipe had 2.5 times the fundamental amplitude of the best pipe, while the second worst pipe had twice the fundamental amplitude of the best. Apparently, the worst pipe was so classified both because it had too large amplitudes and because it was deficient in upper-harmonics. The best pipe was notably warmer in tone color than the worst pipe; in fact, the latter sounded almost too bad to be of use.

TABLE OF HARMONIC PERCENTAGES

1.	100.	100.	100.
2.	10.	6.9	15.5
3.	18.5	7.3	19.
4.	4.2	2.1	4.6
5.	1.	.2	.85
6.	1.7	.55	1.4
7.	.52	.2	.77
8.	.74	.0	.39
9.	.45	.0	.35
10.	.26	.0	.12
11.	.37	.0	.15
12.	.1	.0	.11
13.	.19	.0	.0

In the first column is given the number of the harmonics, from harmonic No. 1 (fundamental) up to No. 13; the second column gives the percentages for the best pipe, the third the percentages for the worst pipe, and the fourth and last column gives the percentages for the second worst pipe.

In comparing the second worst pipe with the best pipe, it is to be noted that the major difference is the much stronger absolute amplitudes in the second worst pipe. Likewise, harmonics above the seventh were, with one exception, stronger in the best pipe. Mid-range harmonics were not radically different in the two pipes. It seems probable that two factors conspired to differentiate between the best pipe and the second worst pipe:

1. The second worst pipe had such a large fundamental amplitude that the stop tended to obliterate, rather than blend with, other stops; it tended to be hooty.

2. This pipe also had such feeble high harmonics that they were ineffective in the presence of the strong fundamental.

All three "best" pipes showed extended series of harmonics, similar to the one judged to be best of all. There was, in fact, little variation between amplitudes or percentages of the three satisfactory pipes. The fact that the ears of experienced

listeners could distinguish differences between these three pipes means that extreme care must be taken in making measurements of harmonic percentages if correlation is to be secured with respect to the finer points of tonal excellence.

All the better pipes showed somewhat greater percentages of third harmonic (the twelfth) than of the second harmonic (the octave). Since sound is emitted from both mouth and top in flue pipes, the laws of sound would lead one to expect that, on the axis at some considerable distance from the pipe, even harmonics from mouth and from top would tend to cancel. Whether the smaller amounts of second harmonic are criteria of excellence and are therefore an integral part of pipe design, or whether these smaller percentages of second harmonic (than third harmonic) are merely results of acoustical processes about which the ear knows little, remains to be seen. It is quite possible that, in the design of pipes to secure good tonal results, steps are taken that unintentionally reduce even harmonic percentages in order to increase odd harmonic percentages, particularly the third, whereas an increase in both evens and odds might be even better tonally.

This preliminary study has indicated some of the lines along which work should proceed. The Author is planning an extended series of listening tests and harmonic analyses, in an effort to follow up this initial trial, and to define criteria of tonal excellence of pipes. Cooperation and suggestions are thoroughly welcome.

[Dr. Boner has been victimized by the weather. A "young cyclone" completely wrecked his outdoor tower and the analysis work has had to wait its reconstruction. Any delay in the appearance of his reports in these columns will be due to such difficulties, and not to any lack of interest or activity on Dr. Boner's part.—ED.]

## Bach Choralprelude Editions

• "Please recommend a choice edition of Bach's Chorales. . . . I would like it well fingered and marked for pedals."

T.A.O. prefers editions in which Bach's notes are set down as accurately as possible, with nothing added. The only edition we know of in America is the Orgelbuechlein, edited by Albert Riemenschneider, published by Ditson in 1933 under the title 'The Liturgical Year,' price then \$2.25, with much explanatory matter by Mr. Riemenschneider, some fingering and pedaling, and, most important, in each case the hymn itself upon which each choralprelude was founded is given as a hymn with German and English text. It should be in every library.

Mr. Riemenschneider has one of the greatest Bach libraries in the world. We put our reader's question to him and he replied:

"I think your reader would like the Breitkopf & Haertel edition by Ernst Naumann. There are nine volumes of the Bach organ works, the last three being devoted to the choralpreludes. For my own personal taste they are a bit over-marked with editorials. But if you want something which has considerable information along that line you will probably find that an interesting edition."

T.A.O. hopes some day an enterprising American publisher will produce a complete edition of all Bach choralpreludes edited by Mr. Riemenschneider with a great store of prefatorial notes by him.

## LaVahn Maesch, Composer

• After a year of study in the Eastman School of Music, Mr. Maesch returns this fall to his duties in Lawrence Conservatory, Appleton, Wisc. Among other compositions performed during the past season were a Suite on Children's Tunes and a Passacaglia, both for orchestra, and in both of which Mr. Maesch revived that almost forgotten essential of pure musical interest. The Suite is being performed this summer abroad.

# Tonal Brightness and Prof. Biehle

By Dr. OSCAR E. SCHMINKE

MUCH has been written during the past decade regarding brightness and dullness, brilliance and stodginess in organ ensemble. Along comes Professor Johannes Biehle who, in a pamphlet, *Das Helligkeits-Gesetz der Orgel* (The Law of Brightness in Organ Tone) gives us a rule-of-thumb by which such aural impressions may be reduced to a mathematical basis. Like all rules, this one is notable for its exceptions when considered from the standpoint of aural accuracy. To measure with scientific precision the mathematical relationships between a fundamental and its harmonics, one requires the phonodeik or other similar device. Nevertheless Prof. Biehle's rule gives one a rough-and-ready yardstick for getting a general idea of the brightness of an ensemble. Here it is:

- 8' Diapason
- 8' Flute
- 4' Octave
- 2' Fifteenth

Number of ranks, 4. Total by adding pitch-designations (8+8+4+2), 22.  $22 \div 4 = 5.5$ .

This ensemble would be called a 5.5' organ, the figure being considered a sort of general average as regards pitch. In this manner Prof. Biehle compares stoplists of organs built in Germany from the year 1560 to the present day, with rather interesting results.

A yardstick of this kind is more applicable to German organs, especially those built before 1800, let us say; in such instruments the dynamic strength of the various ranks fluctuates within very restricted limits—between mp and f. On a modern American organ, with its extremes of dynamic range from Aeoline pp to Tuba Mirabilis ff, a rule of this kind will scarcely work with any degree of accuracy unless one restricts the computation to ranks of at least mp power. Anent the specifications of our organs as they appear in black on white, the famous old adage may be varied as follows: "Never believe anything you see and only half of what you hear."

There is in this respect a marked difference between the organs of continental Europe and the American "romantic" organ. Some years ago I wrote: "The German organ speaks with the voice of the orator, seldom in whispers, even stage-whispers." But the American counterpart is supposed to wear its best Sunday manners, diffusing sweetness and light, breathing dulcet inane nothings on the Vox Humana—a sort of tonal afternoon tea.

In other words, Prof. Biehle's rule will work on our organs only if applied to what are strictly ensemble ranks, and may prove useful to us in gauging the approximate aural effect of a properly voiced Diapason chorus or Positiv.

In this connection permit me to quote what I wrote in 1924 regarding the Positiv of the Silbermann organ in Roetha, Saxony: "Manual 2 has an acoustical effect approaching more closely to 4' rather than to 8' pitch." A computation according to our rule gives us the figure 4.6'. This calculation leaves out the effect of a three-rank repeating mixture—Fido has chewed up my table of logarithms. The Brust-Positiv on the Silbermann at Freiberg I thought even higher-pitched than the one just mentioned; in fact it gave an impression of excessive brightness, certainly higher than 4'. The Biehle rule gives us (without counting the three-rank mixture) the figure 3'. Sometime ago Mr. Walter Holtkamp wrote that the Positiv which he placed in the Cleveland Museum had the effect of 8' pitch. Let him figure it out by this formula and see what he gets.

*The theories advocated by Johannes Biehle in his pamphlet on the Law of Brightness in Organ Tone, with some comments on their possible application to organ-building practise in America today.*

In order that the American reader may gain an idea of the comparative brightness of old German organs, I append a few of Prof. Biehle's figures:

- 5.5' Heinrich and Esaias Compenius, c.1610
- 4.9' Praetorius, c.1610
- 4.1' Arp Schnitger, 1695-1714
- 4.2' Andreas Silbermann, c.1740
- 4.7' Gottfried Silbermann, c.1740
- 7.7' Modern German, c.1900

Of course this question of brightness, or brilliance as some call it, is not quite so simple as this rule would make it appear—a fact of which Prof. Biehle is well aware. Those of us who have studied the matter will know that, in addition to the number of ranks in the upperwork as compared with the 8' foundation, the following factors must be considered: Harmonic development of the various ranks composing the chorus; Comparative dynamic power of various members of the chorus with relation to the 8' foundation; Even distribution and reinforcement of various harmonics by repeating mixtures; Grit.

To enlarge on these various factors would necessitate writing a pamphlet. Suffice it to say that the selection of the proper basic timbre in the 8' foundation is of primary importance in building a good Diapason chorus, and the best quality of tone for this purpose is one in which the fundamental and harmonics are evenly and carefully proportioned with gradually decreasing strength in the latter—what Prof. Dayton C. Miller would term "ideal tone." In the scaling and proportioning of octave and fifteenth the Austin Organ Co. made some interesting and rather unorthodox experiments. Perhaps they will tell us about these some time; and then, again maybe it's a 'trade secret.'

For the scaling and voicing of mutations and mixtures, Silbermann is our best model. The proper gradation of dynamics and color in bass, middle range, and treble, for all members of the chorus, is one which requires the brains of a master-calculator and the sensitive ear of an artist. Lacking these, no mere mechanic will ever achieve anything worth while in this most difficult field, even when supplied with all the formulae under the sun.

Grit will probably be one of the chief worries of the average builder in perfecting our American ensemble organ. Of the newer instruments, Mr. G. Donald Harrison's opus in St. Mary the Virgin, New York, surely carries off the prize for brilliance. Yet the tone seems very pure and clean from grit when compared with some other large organs of recent installation. I recall in particular one instrument in which the 8' foundation is fluty (Hope-Jones style) and the mixtures are extremely bright and obtrusive in comparison. In this organ the brilliance is disagreeably gritty, although the organ as a whole is far less bright than the one in St. Mary's, when measured by the Biehle formula.

Next to this lack of cohesion for giving one a sense of unpleasant brilliance, I would mention undue harmonic development of mutations (quints and tierces, especially the latter). When these useful but dangerous adjuncts are too aggressive in timbre they make themselves unpleasantly conspicuous below middle-C, an acoustical phenomenon which caused Lynnwood Farnam to leave this portion of his 2' Piccolo intact:

when he changed the stop into a Tierce by moving the pipes.

As a most glaring instance of "nasty" brilliance, permit me to cite the case of a local church which wanted more tone from its organ, a small two-manual with considerable augmentation. An ignorant regulator opened up the toe-holes of the treble pipes, causing a most unholy racket to smite the ears of the poor parishioners. The organist later expressed himself as follows: "You call this an organ? It sounds to me like the whistle in a shirt factory."

To satisfy the theorists we must next consider the grit caused by mutations tuned pure but sounding simultaneously with the same tones in tempered scale. For the life of me I can't hear this species of grit in the work of G. Donald Harrison or J. B. Jamison. I presume it is there, but our ears are so blunted by atonal and multitonal sonorities, chord clusters, etc., that I am sure they will never be disturbed by a little thing like this. Of course some will object on theoretical grounds. I know an organist who does; as a matter of fact, during a recital this artist used for solo embellishment a Tierce which had a misleading stop name. When I complimented him later upon the interesting color, he claimed he had used a Superoctave!

Folks must have something to argue about, and this subject will answer as well as "how many angels can dance on the point of a needle," the favorite nut of the middle ages. From my experience with present-day tuners, I would judge that those who can tune a mixture pure are as rare as hen's teeth. If you allow them to tune tempered-scale they have something else in the organ to tune by, and the result will be fairly satisfactory. The undulations resulting from faulty tuning are far more distressing than the tempered scale itself. As an exception to the foregoing we may cite the case where a celeste effect is deliberately aimed at. I would suggest that one of our progressive builders stage a demonstration with mixtures tuned pure and others tuned tempered, and see how many organists can tell the difference.

It is strange how the "sweet" sensation which we experience with pure tuning depends to some extent upon the nature of the timbre. For instance, when I first played an old Silbermann tuned in untempered scale I was immediately conscious of the ravishing beauty of the key of C, and likewise of a goose-flesh sensation of sourness in keys with four or more sharps or flats. But on hearing a Bach fugue played on a harmonium with three or four banks of keys in which each interval was absolutely pure (the octave being divided into forty or more intervals) I felt nothing of this "sweet" effect. It might just as well have been an ordinary harmonium. With the human voice the case is very different. Large choruses that specialize in complicated music have a deplorable tendency to stray from pitch and sing false intervals. But untutored singers or primitive races, such as our own American Negroes, Hawaiians, or Eskimos, will usually sing gloriously true fifths and thirds—heavenly manna to the sensitive ear.

A final source of grit which we moderns often overlook is the tendency, especially in Germany, but here also, to build a Diapason chorus on an 8' Open which has a very sharp and biting tonal edge. To a considerable extent this is due to the high pressure employed: the most beautiful Diapasons I have ever heard were on a pressure of 2.75" to 3.5". There are of course secrets of mouth-treatment known only to the exceptional voicer. This unpleasant edge in the 8' Open will be intensified by each additional member of the chorus at 16', 4', 2', 1'; and the final result will be characterized by a sense of hardness and grit, a tonal sand in the gears, which will give an alarming squeak to our Diapason-chorus machinery. It all gets back to what I said previously, that the most satisfactory chorus is built up on "ideal tone."

Returning to Prof. Biehle's pamphlet, I find his ideas interesting and thought-stimulating. I cannot agree with all his recommendations, but some I support whole-heartedly, as when he advocates that superoctave couplers should not act on

mixtures, also that the console must be placed so that the player can properly judge the tone as heard by the congregation. The first suggestion I made in print back in 1924, knowing that on modern German organs mixtures plus 4' couplers raised Cain with the ensemble. The second is also of vital importance, as many players do not take sufficient pains to learn how their playing and registration sound to the congregation, especially if the console is in an awkward location. For this purpose a friend with a keen ear and some critical acumen is invaluable.

The Professor calls attention to the fact that the player is very apt to misjudge the effect of a Ruckpositiv placed directly behind him. I myself have been wondering whether I would enjoy having a Positiv toot directly into my ear, as on a Silbermann where it is placed right in the organ-front above the player's head; or whether I would prefer to have it behind me. Organists, after all, are supposed to cater to the ear, not the eye. An orchestral conductor has his players assembled en-masse directly in front of him. If he were to place his strings in one corner, his brass in another, and the piccolo and drums directly behind him, we would certainly conclude that he had bats in the belfry. Why should we scatter an organ all over the place, with the tone of each division reaching the ear a fraction of a second sooner or later than that from every other section? It is difficult enough to make one's playing sound clean by an impeccable touch, without this additional handicap.

For the lovers of argument, Prof. Biehle provides another hard nut. How brilliant can we make the modern organ without causing sensitive ears to cry out in pain? "Six foot," says the Professor. The degree of brightness which the cultivated ear finds agreeable depends so entirely on freedom from tonal clashes and discrepancies, true and pure brilliance versus false and gritty brilliance, that I would hesitate to make a hard-and-fast rule in this matter. The early virtuoso style of Bach (D-major Fugue, for instance) calls for a very brilliant tone. Modern works on the other hand may sound better with a darker color.

As a tentative approach to the modern ensemble organ, the timid builder may find the following suggestion of Prof. Biehle useful. He advocates a ratio of 4:2:1 as applied to ranks of 8', 4', 2'. That is, if there are four 8' ranks, there should be two of 4' and one of 2' pitch. This formula can of course be modified to suit various acoustical conditions, such as placement of the pipes, acoustics of auditorium, etc. I think, though, that a Positiv will call for a formula of its own. The beautiful bloom of well-voiced harmonics, whether natural or artificial, will never be heard at its best unless the tone has free and unhampered passage into the auditorium. This is a problem for our acoustical engineers to solve in conjunction with the architect of the church. It has always seemed passing strange to me that an eye-trained architect never stops to consider, when he designs a church or auditorium, that in this case the ear has even more rights than the eye. Now that the American ensemble organ is so brilliantly vindicating itself in the work of our best builders, our great problem is one of acoustics—proper placement of the pipes and a prohibition of the indiscriminate use of sound-absorbing materials. To anyone investigating this important subject go my very best wishes for success.

[Prof. Biehle's pamphlet, in German, has been published by Breitkopf & Haertel, Leipzig; so far as we know it is not available in America.—Ed.]

#### William Rogers Chapman Biography

• A book of 485 pages and 45 illustrations dealing with an American who began as organist and ended as chorus master and organizer and director of festivals is being published by the Southworth-Anthoensen Press, Portland, Maine; Mina Holway Caswell is the author.



# Experiment in Judging Organ Tone

Work of BETHUEL GROSS

SOME unusual investigations have been conducted in an effort to determine what timbres available in an organ make the strongest appeal to the uncultured ear of the layman; our thanks to Mr. Bethuel Gross for making the results available here. First Mr. Gross' prefatory remarks:

"Musicians, by virtue of the supposed fog of artistic temperament that hovers over them, are less likely than any other profession to seek or maintain any scientific basis for their decisions concerning musical taste. Many of the social sciences have abounded in fantastic theories, with tables of data that are meaningless and a bore to everyone outside the field. However, musicians as a whole represent the other end of the scale, with very little, if any, approach to the proverbial happy medium.

"Most musicians, both instrumental and vocal, advocate the principles of the national schools of thought in which they happen to have been trained, with little or no thought of the fundamentals involved. Vocalists flourish on such precepts as voice production depending upon tongue manipulations and absurd physical feats. Pianists have been trained on everything from allowing sand-bags to fall on the keyboard to dancing rhythms about the room, with no suspicion that pianistic tone can only be a matter of relative intensities.

"One hundred of the world's famous organists could not or would not register the same composition in anything approaching similarity. The French, the German, the Italian schools all have contrasting opinions as to the registration of Bach. Americans in pursuit of such knowledge must follow the example of Schweitzer in studying all three schools, comparing them; and then jump (not arrive) at a personal conclusion, which if presented in public recital would be met with scorn by any other organist who was kind enough to attend an organ recital other than his own.

"There are, however, a few basic tone colors that remain somewhere in the realm of constancy—or do they? Strings, reeds, flutes, and Diapasons were, at the writing of this paper, still the main constituents of an organ; yet a combination is perhaps on one organ not offensive, but if duplicated on another organ would put the trained ears of an organist in a wild state of frenzy."

In this connection Mr. Gross reminds us of the surprising number of musicians whose ears are deaf to the tubby tone of the common variety of theater playing heard some years ago and still heard all too often on the radio, and of others equally deaf to the unearthly scream & screech of the average organ's mixture-work and 2' stops. "Some combinations found on the pistons of some truly fine organs are unbearable," says Mr. Gross.

After considering the structure of tone with its upper-partials and the mistake all too easily made of thinking any tone can be re-created through the attempt to put these partials together again at the will of an inventor or a player, Mr. Gross goes on:

"Since so many organists delight in the shrilling flare of a reed ensemble, or the wail of a lost nanny-goat, it is not for us to suggest that a tone made up mostly of high partials is inelegant or not within the confines of good taste. Neither is it within our province to state that the flute, with its fundamental leanings and conservative number of upper-partials, might serve the emotional needs of our present-day chaotic social structure. Consequently we follow the road of all psycho-physiological flesh, in conducting a rating test, whereupon we think we can back up any conclusion that might be

*An organist collects forty music students of good i.q. rating, subjects them on four different days to the sounding of notes and a chord on two dozen different stops—and then draws some conclusions that ought to interest the organ world.*

made. This proceeds to the second study of this investigation—the auditory reaction.

"There were drafted from the City Church Choir School, in Gary, Ind., forty music students whose i.q. scores in the Seashore tests were all well above the average. The group represented both vocalists and instrumentalists, but no organists; the average age was 16 years, which is the age psychologists prefer in auditory reactions, 12 to 24.

"The students were placed in various parts of the church auditorium and instructed to check their first reactions to the tones and chords played on various stops of a four-manual organ."

The tests included 24 registers—3 Diapasons, 8 flutes, 6 strings, 7 reeds, each played individually and alone.

"The major triad, G-B-D was used for each sounding, the three tones first sounded consecutively as in a melody, and then sounded together in a chord. The students were given charts to catalogue their preferences into these five classifications: pleasant, tolerable, neutral, unpleasant, intolerable." The results of this test showed the following scores, from P (pleasant) down to I (intolerable):

Flutes: 642-P, 223-T, 84-N, 10-U, 1-I.

Diapasons: 402-P, 432-T, 201-N, 65-U, 20-I.

Strings: 240-P, 215-T, 303-N, 140-U, 62-I.

Reeds: 13-P, 27-T, 92-N, 220-U, 608-I.

Putting these results another way we get preferences in this order.

Pleasant: Flutes, Diapasons, strings, reeds;

Tolerable: Diapasons, flutes, strings, reeds;

Neutral: Strings, Diapasons, reeds, flutes;

Unpleasant: Reeds, strings, Diapasons, flutes;

Intolerable: Reeds, strings, Diapasons, flutes.

All of which is quite topsy-turvy enough for any statistician, though in this method of snatch-tone judging purely on the basis of isolated-tone timbre, these two orders do stand out prominently enough:

Pleasant: Flutes, Diapasons, strings, reeds;

Intolerable: Reeds, strings, Diapasons, flutes;

and these two sets means the same thing—that they liked flutes and disliked reeds.

As Mr. Gross' work points out, if we make the blunder of trusting an untrained ear, judging only on a basis upon which music is never judged, we would throw out the reeds entirely, curtail the strings, keep Diapasons in the background, and build our organs on flutes. And the absurdity of that is self-evident.

The beginner and the life-long occasional player should draw a warning from this to watch his or her registration and be careful to avoid the blunder of drawing upon purely pleasant tone-qualities as a vehicle for musical expression. In fact this error of judgment is the first to be noticed in the playing of any amateur; invariably the trend is away from expressive timbres and toward the superficial smoothness of pretty but meaningless flutes. Probably no tone is much more intolerable than the single note of a violin; yet the violin, when it steps from the realm of single-tone production to the major business of making expressive music, is more power-



ful than any other instrument thus far invented; without it there might be jazz-bands but there would be no orchestras. In fact there are more strings in the orchestra than all other instruments put together—a fact which makes the modern unafraid organist and organ-builder seriously question the tradition that would tend to belittle the importance of strings in the organ.

Mr. Gross drew from his experiments some explanations of the registrational ideas that were, unfortunately, almost traditional only a few decades ago and which today are still doing harm in the realm of the organ.

"The reeds, both soft and loud, were problem children. In an ensemble, the reeds, or perhaps just one reed, had to be the last color added; one reed of high-partial content would balance four or five Diapasons and flutes. The human voice in all instances had to be supported by the fundamental 'pure' tone and not by the decorative hues of excessive overtones as in the reeds . . . . The Diapasons and flutes were the 'foundation' tone-colors . . . . The use of the decorative strings and reeds dared not be in excess." Which is precisely what our grandfathers taught us in organ-playing, isn't it? They were evidently thinking of static tone, just as the students in these tests were; vibrant, living, working tone was not thought of.

"Growing out of the above conclusions drawn for ensemble registration we see very definite indications for what is known as solo registration. In using certain registers for solo passages, we should give serious consideration to the idea that perhaps the colors selected for the accompaniment should balance those of the solo, not by contrast alone but by the physical properties of the tones. Reeds and strings used as a solo might possibly need the backing of flutes to round out the tonal contrasts. Similarly, flutes used for the solo might possibly need the backing of strings for accompaniment to complete the distribution of upper-partials. Diapasons, because of their even distribution, are not so effective for solo passages; they serve better in ensemble, to balance the peculiar partial arrangement of strings and reeds.

"The third deduction concerning voicing may be made from this study. Many voicers pride themselves on the 'pure' tone or the straightforwardness of their Diapasons. What they mean is a tone with little or no partial distribution. This kind of a Diapason is never a tone color that can capture interest."

If the reader will refer back to T.A.O. for August 1937 he will find there the first scientific charts ever published, possibly the first produced, to show the actual partial content of tone; and he will also find why the amateur ears of the students assembled by Mr. Gross for his interesting experiment liked the simplicity of bald flute-tone and disliked the complexity of the structure of strings and reeds.

For the benefit of new readers who do not have ready access to that issue, we summarize some of the results, to show the number of partials found by Dr. C. P. Boner of the physics department of the University of Texas in various tone families of organ registers:

Flute, 8;  
Diapason, 12;  
String, 20 to 30;  
Reeds, 16 to 22.

These figures represent only the initial investigations of a few pipes; as T.A.O. readers know, Dr. Boner has since discovered many more partials and is continuing his work. Diapasons in years gone by were probably even more bald and bare than they are today, especially in the hands of the average voicer.

"Many builders have admitted their defeat in voicing reeds," says Mr. Gross, "by not placing some of them on the full-organ pedal—a truly architectural indictment. Transgressions of the physical properties of tone have also been committed with flutes, particularly on the theater or unit type

of organ. What was usually marked Tibia was a villain to whatever tone sensibilities the organist or layman might have; this type of tone had gone to the extreme in the quantity of fundamental in its voicing, with practically no partial content; and the precarious Tremulant had to be used to break up the hoot.

"It is interesting to note that when the Gamba was sounded, most of the auditory reactions were unfavorable; in fact, 112 of the 140 ratings as Unpleasant in the string sections were indicated when the Gamba was sounded."

Finally Mr. Gross draws from his work some conclusions on the playing of severe contrapuntal works as contrasted with the romantic school of composers:

"Let us begin with the master of all organists—Bach. Knowing the contrapuntal straightforwardness of his compositions, we certainly would not resort to bizarre tones of high partial content. There would be, by virtue of this content, a desire to meticulously balance every ensemble registration and to choose evenly-voiced registers in keeping with the sobriety of the Master. This type of contrapuntal balance could use a knowledge of tonal balance.

"Proceeding next to the melodiousness of Mendelssohn, there immediately comes the realization that whatever registers are given to the melodic content, the solid harmonic accompaniment should be rounded out by the presence of well-balanced, yet contrasting tone relationships. In other words, a little more color would be needed for Mendelssohn as compared to Bach.

"In the rendition of the more modern school of Widor, Vierne, and Bonnet, we see that the rhythmic, melodic, and harmonic content is of an exuberant nature to warrant excessive tonal timbres. This license, however, should not take the form of theatrics and overdone combinations that desecrate both the sanctuary and the concert hall. The organist need not depend upon the erroneous and conflicting speculation of the various schools of organ; he need not try to assimilate the inconsistencies of tradition; he need not depend upon the unreliability of his own over-tired musical taste; he can now couple a scientific study of tone to auditory reactions. To this end and through this medium we may then quote the renowned Dr. Audsley: 'Great Organ—Monarch of all Instruments! Temple of Tone art Thou.'"

## Building an Organist

Method of JOHN FINLEY WILLIAMSON

Details of courses of study in the Westminster Choir School

**B**UILDING a competent church organist is as complicated a process as building an organ. Fifty years ago a church organist was a man who played the organ and let the choir sing; today he or she is a person who can make volunteers sing decently and who can also play the organ, in each case the congregation taking no offense at the results.

The most spectacular agency at work behind this change of aim has been Dr. John Finley Williamson and his Westminster Choir School. Ten years ago a part of the organ profession would have conferred the Mus.Doc. degree (which seems to be the highest honor a 1938 organist can think of) on anyone who would have shot Dr. Williamson and dynamited his School, but today the die-hards know that you can stop neither progress nor rumor; and when many of the best plums on the church tree are being picked off year after year by Williamson pupils—well it makes you scratch your head a bit. It even makes many of the more progressive of us do something. And the doing this time is not shooting and dynamiting but taking the course, either with the Westminster

Choir School or with one of the others that are following the same complete idea.

We deal, in this case, with Dr. Williamson's statement of principles. He calls the whole thing "A practical plan for invigorating and improving the ministry of music in church and college and community." In all three realms the vocal element is more prominent than the instrumental; in other words, it's the chorus he's aiming at, and rightly. "To adequately fill a place in the ministry of the church" an organist must have "not only a thorough training in music, but also a command of the Bible and other allied subjects." Before we say no to that we are better off to do a little thinking.

It takes four years to build a church organist, according to the Westminster plan. The courses include voice, organ, and piano, in that order, as the major studies. Ten or twenty years ago the emphasis-order was organ, piano, voice; we thought the preludes and postludes were the items of prime importance—forgetting that the congregation did not arrive in time for the first and left long before the conclusion of the second; whereas willy-nilly they had to sit patiently through the singing of every canticle and anthem.

"In order that a student shall be well equipped for leadership," says Dr. Williamson, "such courses as Bible, psychology, education, sociology, dramatics, English, are also provided." Sociology? when there are still a few musicians who think musicians should only pay taxes, never question them. "The daily schedule is rather strenuous. Breakfast at 7:15. Classes at 8:10 and 9:10. Chapel 10:05 to 10:20. More classes at 10:30 and 11:30. Lunch at 12:30. Choir rehearsals at 2:00 and 3:00. Again classes at 4:00 and 5:00. Individual lessons and practise whenever they can be fitted in. Dinner at 6:00. There are no scheduled assignments for evenings, and no classes on Saturday."

So much for the work; now for the play.

"Being a professional school, and Sunday being the day that offers the largest opportunity for the ministry of music, students are not excused for the weekend, but are urged and required to take advantage of openings for Christian service, such as teaching Bible and Sunday school classes and leading religious meetings.

"Throughout the week the Choir School responds to requests for musical participation in various gatherings in town by assigning students to professional experience. Practical skill in other lines is gained in leading and teaching school and civic groups, engaging in dramatic performances, and so forth. Hence it is that a student who has spent four years at the Choir School is at home on the platform at any formal or informal public gathering. He graduates with firsthand experience, added to classroom knowledge, in the form of service he is to undertake in his chosen career, and with the spirit of maintaining the highest ideals and standards of the art of music

"Thus, thirty of the advanced students serve as ministers of music in thirty-one churches located within a fifty-mile radius, from Brooklyn to Philadelphia. They leave the School after lunch on Friday, hold a rehearsal on Friday evening, engage in other preparatory work and rehearsals on Saturday, and lead one or more choirs in the Sunday services. The compensation they receive is applied to their school expenses.

"Westminster Choir School is in charge of the ministry of music in the First Presbyterian Church of Princeton. The morning and evening choirs are each composed of from forty to fifty students under faculty leadership," and any organist who has had to go into practical church work without first having had the advantage of participation in actual choir-work under the direction of an expert, will realize the advantages of this Westminster plan. If this is a boost by T.A.O. for the Westminster Choir School, make the most of it; we still believe merit needs boosting wherever found.

"All students not otherwise engaged form a Westminster Choir that sings in a musical service of worship in Princeton

University Chapel vespers on Sunday afternoons from November to Easter."

The service is the thing. Therefore the School creates its own daily services. "Grace before meals is said by students in turn, or sung by all. Daily chapel is the golden appointment of the day, and is also led by students in rotation. An opening prayer or meditation, a hymn, the reading of a portion of Scripture, a brief heart-to-heart homily, a closing word of prayer, and every one is conscious of having been in heavenly places."

The church organist's life is centered on things religious; therefore his student-days are similarly centered. "The donor of the School plant made only one proviso: that faculty and students should meet in the Chapel for a Bible hour at least once each week." And that's worth reading over again. The proviso is lived up to faithfully, at present under the leadership of Dr. Charles R. Erdman.

What would you think if your organ teacher talked Bible and sociology to you? But why not? The church is supposed to serve God, but manifestly it can do nothing to minister to or help God unless it does it by ministering to and helping His creatures, and of all His creatures, man is the highest; therefore unless the church ministers to and helps mankind, it is but a mockery.

Returning to the making of an organist:

"One of the most exciting days on the School calendar is choir try-out day. Every student whose scholastic standing justifies may try out. 'Try out' means submit himself for an examination in general musicianship, sight reading, vocal technic, and physical endurance." In the good old days, an organist tried-out his prospective vocalists by letting them sing a solo of their own choosing; if to that he added the singing of a scale or sight-reading something, he thought he was a genius.

As a side-issue, so far as the church organist is concerned but definitely not so far as the complete organist is concerned, Dr. Williamson propounds two questions:

"What results from all the training in music in our public schools? What is there to show for it in the community in after years?"

These are easy to answer: A public that supports mumbling & grumbling called, politely, 'hymn-singing' in church on Sundays, and delights in the flood of gutter-made texts and tunes over the radio twenty-four hours a day, three hundred and sixty-five days a year.

For the church world, on the other hand, Dr. Williamson says:

"We hope the time will soon come when each church will have its own choir school. That is the Westminster Plan—that the minister of music organize and train in every congregation a junior choir, a junior highschool choir, a high-school choir, and, in addition to these, the regular adult choir of the church, all of whose members receive lessons in singing." Which is already being done, here and there, notably by Bethuel Gross who is now conducting his second elaborate choir-school system in Chicago and whose course includes keyboard harmony, sight-singing, and ear-training, three of the most important subjects for anyone wanting to develop true musicianship.

And so, Victory. And a long, long way on the right road since the good old days when the correct fingering of a Bach fugue made a man a church organist.

What use is all this for an already-established organist? No organist, however young or old, can read Mr. Michelsen's report (in T.A.O. for February 1938) without realizing the benefits accruing to those who take one of the many summer-courses that aim to provide instruction and inspiration of this order. And does a young reader still want to become a successful church organist? If so, here are his subjects:

Voice training—so he can take the roughness and sourness out of the amateur voices with which he will have to work;

Psychology—so he will know how to get along with people, help people, and induce people to be mutually helpful in the world;

Dictation—so he will know how melodies and chords sound without the necessity of testing them at the piano;

Sight reading—to enable him to be a master, not an amateur;

Ear training—to make his ear certain of what his eye sees;

And all the other subjects that are already obviously necessary. It's a long, hard road; but thanks to the leaders in the profession who have at last pointed the way and here and there set up the machinery for traveling it.

## The Organ Scholar at Oxford

By MELVILLE SMITH

*What an American organist finds of unusual interest abroad*

A UNIQUE opportunity is presented to students of music at the two great English universities, due no doubt to the peculiar organization of these universities; peculiar, that is, when compared to the organization of the great universities of the United States. We think of a university as a large, centrally-controlled body, rather than as a collection of a score or more of separate colleges, each functioning in an independent though coordinated manner. At Oxford and Cambridge, the latter plan is in operation, and each college, enrolling roughly from one hundred and fifty to several hundred students, is a complete entity, with its own living-quarters, its own dining-hall, library, and, what is most important to the question under consideration, its own chapel. It follows that the chapel must have its own choir, made up largely of students in that college, with the exception of a few of the largest colleges, which have choir schools attached to the chapels. Each chapel, it goes without saying, has its organ, and at Oxford, where I have been able to study some of these organs rather closely, some of these instruments are of great interest.

The music of the chapel is considered of vital importance in the life of the college, and the responsibility for its maintenance at the high level which prevails is placed almost entirely upon the organ scholar of each college. These scholars are appointed by competition, and the appointment carries a stipend varying from \$150. to \$500. a year. In this way, music students who wish to become organists and choir directors are enabled to attend the university in the capacity of organ scholars, and indeed, a large percentage of those taking degrees in music seemed to me to be drawn from this group. It is the duty of the organ scholars to organize the choirs in their respective colleges, to train them, to play at the daily service, and in general to be responsible for the musical life of the college to which they are attached. As a by-function, they often organize concerts of instrumental music in the various halls, conduct the orchestras, and so on.

At Oxford there are perhaps twenty of these organ scholars, and at Cambridge probably an equivalent number. I have become well acquainted with some of these musicians, and it seems to me they represent a standard of musicianship and maturity which is very remarkable. Surrounded as they are by fine libraries, they are never at a loss for music fit to be performed in the chapels, and great choral music of the Tudor and Restoration periods, which is to us the exception, if of course to them the rule.

A word about the choirs may be of interest. Those colleges rich enough to maintain choir schools, such as Christ Church, Magdalen, and so forth, represent the highest development. Boys are used only for the soprano; the alto parts are sung by men specially trained for this purpose, many

of whom possess falsetto voices of great beauty. Even in the choirs made up entirely of men, as in the smaller colleges, these high voices are cultivated, so that the range of voices and of qualities from the lowest basses to the highest altos is often very great. Many of the colleges also maintain choir scholars, with annual stipends, and this is another opportunity for the student of music who, lacking the requisite financial resources, might otherwise not be able to take a degree in music at one of these universities.

An observation about the singing of the boys may not here be out of place, though this is entirely a personal reaction of my own. The contrast between the English training and the singing of boys in the French choirs is certainly very striking. The former seem to aim at the elimination of as much overtone development in the boys' voices as is possible. When carried too far, the tone strikes me as being a trifle hoity, and uninteresting, though the blending possibilities of this type of tone seem to be great. On the contrary, the French sopranos, at least from the English point of view, seem reedy and even over-rich in timbre. The possibilities for expressiveness in the latter type of tone seem to me to be superior, though this is undoubtedly a question of taste. It has often occurred to me to wonder whether this national preference of the English for smooth unemotional tone is not reflected in their organs, with the preponderance of fundamental tone and the paucity of overtone development, as contrasted with the brilliant, dramatic sound of the French instruments. Undoubtedly the national temperaments of the two peoples, and generations of tradition behind the music of each, is in some way responsible for these striking differences, and assuredly the difference in the tonal qualities of the two languages may account for a great deal.

### Question and Possible Answer

• "What is going to become of the small city organist who can't make a living with his music and who has to go out selling because he can't get a job? What would you do with an income of \$12.00 to \$15.00 a month from the church?"

It takes money to run a church. When churches have money they spend it, when they do not have it, they cannot spend it. Our correspondent's church probably has from 200 to 400 families in its membership. Lots of people have money; what becomes of it? Dividing the total money spent by the politicians, by the number of families in the country, authoritative statisticians get \$523.00 a year which the average American family now must pay to support the politicians. Multiplying the 200 or 400 families in our correspondent's congregation by \$523.00 we get the astounding fact that the members of this one small congregation are now paying to politicians the unprecedented sum of from \$104,600.00 to \$209,200.00 annually.

And any reader who considers that the extortion of such sums from every average church in all America has no effect on the world of church music is already so mentally dead that it's a waste of money for him to subscribe to any magazine devoted to the advancement of the cause of the organ world.

### C. O. D. Mailings

• Merchandise can normally be purchased almost anywhere by the c.o.d. method, but there are two additional items of cost attached to that. First is the c.o.d. fee of 12¢ charged by the postoffice for the c.o.d. service, which the shipper applies to the package in postage and in turn collects from the buyer; second is the money-order fee, from 6¢ up, which the postoffice charges in order to make out a money-order to send to the seller for the cash the buyer hands the postman. T.A.O. prepays postage on books it lists for its readers, but does not pay these two special fees charged by the postoffice for c.o.d. service.



# EDITORIAL COMMENTS

## AND REVIEWS

---

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

---

### F.T.C.—Taxes—Chants

**E**VEN an acknowledged criminal gets as much legal aid in an effort to help him escape the penalty of his guilt as an innocent man gets before our American courts and legal practises. Some may call that fair-play; I call it idiosyncrasy. At any rate, that condition is responsible for stringing out most trials and making them exceedingly costly to everyone concerned. And thus it happened that when the Federal Trade Commission was taking evidence on the truth or falsity of claims made in advertising the Hammond electrotone it was possible to introduce a great deal of materials that had nothing to do with the point of the trial.

Every musician knows the questions could have been easily answered in one four-hour morning session, if an ordinary Hammond electrotone had been installed in any ordinary church which had an ordinary organ, and then let a jury of any dozen organists, picked up at random on the streets, hear the electrotone and the organ, the former played by anybody of Mr. Hammond's choosing, the latter played by any organist of acknowledged standing who happened to be familiar with that particular organ. But legal practise, for reasons I cannot at all comprehend, made such a commonsense procedure impossible and the trial not only lasted days and days in Chicago but was strung out to other cities as well. Evidence and testimony having nothing whatever to do with the case were introduced by the mile. It is a tribute to America's Federal Trade Commission that it was not mentally swamped by the flood of irrelevant testimony.

It was our intention, and we may yet do it, to record the trial and analyze the various factors for the sake of organ history. The point is that our American practise before the courts subjected Judge John L. Hornor and Colonel William T. Chantland to a truly astonishing mass of facts and figures, all of them interesting and important on other subjects, but few of them important for the trial.

The complete final pronouncement of the Commission was published in our August issue. Nothing was added; nothing was omitted; we threw no smoke-screen over what the Commission chose to say.

T.A.O. proposes a vote of profound thanks to the Commission, to Judge Hornor, and to Colonel Chantland. The organ world is also indebted to Mr. Bryan H. Jacques working for the Commission in Chicago, and to Dr. C. P. Boner of the University of Texas who gave unsparingly of his time and genius. There are several others also without whom the Commission could never have unearthed the facts, sifted the wheat from the chaff; but for various reasons I shall not name them at this time.

Some day, for the benefit of those who are so lamentably ignorant of what an organ is, we shall briefly recount the history of the organ in all civilized countries through the past five centuries. The Commission's document speaks eloquently enough for the education of those whose ears, though presumably belonging to trained musicians, are sadly lacking in perceptiveness—if we are to judge them by their published statements.

—T.S.B.—

A July Editorial in one of our best music magazines dis-

cusses the high cost of living. It points to salaries paid to the top men in various national industries—Chrysler \$186,000., four men in the U. S. Rubber Co. \$714,000., an electric company \$296,000., Bethlehem Steel \$400,000., and attributes the high cost of living to such salaries which the citizen must support when he buys an electric range or an automobile.

Superficially, these things seem to hang together, but actually they do not. A man buying a set of four tires for his car would probably pay not more than one cent a tire extra in order to make up all the high salary brackets of the U. S. Rubber Co.; and if he paid as much as one dollar more for the car it would be plenty to pay all the high-salary brackets so far as the car is concerned. So we can forget these salaries, which Frank Roosevelt did his utmost to scare the unthinking citizen with a year or so ago; they have nothing to do with the high cost of living, though they do have a very great deal to do with the high efficiency of the various organizations paying them; corporations do not pay money just for fun.

Another most serious aspect of the high-salary question is that a corporation is compelled to pay its best men about twice what these men are actually to have as salary, because the government tax-thief steps in and takes half the income from citizens who earn comfortable amounts. Without that theft by the tax-grabber, the corporations could cut these top salaries in half and undoubtedly would.

The real trouble with our cost of living is not a penny here and a penny there when we buy electric ranges, refrigerators, automobiles, radios; the real trouble is the taxation load which every citizen must support, whether his income is taxable or not. Statisticians have figured that at about \$400. a year for each normal small-income family that does not pay a direct income-tax.

Personally, it seems to me better for the musician to keep his head about him and shoot at the right targets when he is worrying about income and outgo. Of course the politicians would much rather have the musician tend strictly to music and let taxes, politics, graft, and pre-election promises alone. And if any of us want a few more unpleasant hours of meditation we can begin to count up the government's activities in those ludicrous w.p.a. music-projects, the government's paying certain chosen few to give free lessons (thereby cutting legitimate musicians out of a little additional revenue), the government's attempts to force every musician in the land to pay tribute to the thieves by taking out a government 'license,' and the all too numerous cities in which the government thieves already levy a sales-tax of one, two, or three percentum on instruction books, music, violins, pianos, and innumerable other accessories necessary to the music profession.

For my part, I'm happy to pay a cent more for my tires, maybe ten cents more for the steel in my car; for I get better and cheaper tires than ever before, better and cheaper cars. But I heartily dislike paying the enormous taxes levied on all of us today for a contemptible set of governmental politicians who are paid to protect our lives and property but who have permitted more kidnapping, more murder, more robbery and burglary than the nation ever knew before.

And now for the painful part of this picture. The chief



politician in Washington, residing in the White House, said publicly at Arthurdale in early June:

"Taxes, local and state and federal combined, are nowhere near as high in this country as they are in any other great nation that pretends to be up to date."

The inference is, to be up to date we must pay extortionate tribute to politicians.

The facts are:

\$103. per person, political extortions in France;

\$123. per person, political extortions in England;

\$133. per person, political extortions in U.S.A., and what a jolly old nation we are, heading the list of all those who pay tribute to potentates. Anybody remember the good old days when a great American thundered, 'Millions for defense but not one cent for tribute'?

"This is an average expense for government, in the United States, of \$523. per family!"

Such then are all the facts. They were published by Harry Sherman, in the New York Herald Tribune, June 8, 1938.

If we don't watch our step and keep our heads, we will soon be paying a special tribute to these same contemptible politicians, in return for which we'll get their certificate informing the world we are competent and privileged to teach—without which certificate we will be jailed if we attempt to teach, just as they've already jailed a barber for cutting hair for 25¢ and a tailor for pressing a suit for 70¢.

A concrete example of just where the money goes tumbles into our lap, from facts unearthed and published by Fortune magazine, dealing with a popular brand of cigarettes. Here's what happens to the money involved in a \$6.25 unit:

\$0.25 goes to advertising (smallest cost of all)

.46 manufacturer's net income

.55 for manufacturing costs

.74 for retailing or marketing

1.25 goes to buy tobacco and supplies

3.00 goes to what is politely called "taxes" because mankind is still disinclined to call it by its right name, thievery.

High cost of living? If we want to talk about it at all, let's get all the facts first, and then face them. How many people in your congregation, four hundred? It's a small congregation, but they pay to political extortionists as their share, \$53,200. every year. It's dollars to doughnuts they don't even pay an extra fifty dollars a year as their share to support all the high-salary corporation brackets in the entire nation.

—T.S.B.—

Returning to practical matters of the Episcopal church, how many readers have ever seriously questioned the value of the ordinary chant? Obviously, as music it is worse than trivial; its purpose was to give the congregation something to sing, but congregations in 1938 refuse to sing. With its utilitarian purpose gone, how about its artistic? Gone too, very much gone. As we do these things ourselves, each of us individually in our own churches, they are perfect in every way; admitted. But as we hear the other fellow do them they are hopeless.

First, the text is scrambled through as hurriedly as possible; second, the melody in all too many of them is no melody to begin with, and is all too likely to go up in the air where the tone even of the choir is anything but attractive.

The trouble is verbosity. The good old preachers who wrote or selected these Episcopal canticles wanted to cover the whole earth, so they strung it out. Their vision and wisdom alike were insufficient to dominate humanity for generation after generation; it is high time to throw out their 'wisdom' and use our own. The only remedy for the atrocity of the chant is either to use plainsong or Gregorian, which the average Protestant is still afraid to do; or discard the chant form entirely, revise the texts to about a quarter of their present lengths, and then sing them in unison to simple hymn-like tunes, the bottom note of which may not go lower

than E-flat, the top no higher than D-flat, and to D-flat only on occasion.

My little hillside country Episcopal church furnished the objective study for these reflections. The first Sunday in July they raced through the ritual at such speed that the thing was over before it began; I feared the reason was to give the rector time to talk, so, as is my custom, I departed in peace before he could disturb me.

The next Sunday he changed his methods, and though the ritual was hurried and abbreviated, it still took 27 minutes by my watch and left no ill impressions. The same watch said the rector talked 13 minutes, and the concluding portions of the service took 7 minutes, including the recessional.

The fact is that the average congregation does not sing the chants, and viewed either as art or religion, they are failures; so why not drop them and use something else? What do we gain but empty pews by this slavish adherence to ideas laid down by men several hundred years dead? Does the church mean nothing more to us than that?—T.S.B.



## Interludes

By ROWLAND W. DUNHAM

Associate Editor, Church Department

FILLING the gaps in the service seems to be one of the common duties of a church organist. It seems like a simple thing to do. Yet I know of no musical operation which reveals more exactly the real skill of the performer than this small task.

The small spaces to be filled present two definite problems. The first one is choice of thematic material, or, more simply, the tune. The second is a question of what to do with these tunes that are to be used.

Appropriate melodies for short moments of improvisation may be discovered if the player has prepared the particular service—unfortunately a rather rare occasion. There are themes in the anthems, in the organ pieces, and in the hymns. To use the most beautiful of these is not beyond the capabilities of any amateur. The use of these tunes is largely a matter of taste, musicianship of an elementary kind, and more or less practise.

Once tunes are selected there still remains the problem of attractive chords to be used. How strange it is that practically all organists have taken courses in harmony without evidencing any knowledge when practical application is required. As I suggested last winter, these desultory written solutions of exercises from some book rarely benefit anybody except possibly the alleged teacher, financially of course.

To add interesting chords to a melody requires not only a knowledge of the various chords but, what is far more important, the ability to find them on the keyboard at a second's notice. My experience with organists and organ students leads me to the conviction that not one in perhaps hundreds really knows the keyboard harmonically at all. I recall as a student the labor that was demanded for me to be able to play readily simple chord progressions in all keys, major and minor. This is of course fundamental.

Practise in harmonizing for the particular need we are discussing will bring about a tremendous improvement. There are probably mighty few organists who would spare the time for such routine study. Evidence of the pitiable ignorance in this field is to be found in most churches in America every Sunday morning.

A frequent need in interludes is the process of changing to a new key, which we call modulation. Most organists



THE ST. JAMES POSITIV

A three-voice division installed by Holtkamp as part of the organ in St. James Church, Cleveland, Ohio.

should know that one way of arriving in the desired tonality is through the so-called dominant-seventh chord. With this knowledge it is quite important that the performer find the correct spots on the keyboard for the fingers to play this chord. Here again we encounter the little matter of practise. This ability to make a smooth artistic modulation is never the result of accident or inspiration or of reading somebody's book about it. Only hard concentrated study and practise ever got an organist anywhere, so far as I have ever discovered. A rather disconcerting familiarity with the average person's unwillingness to indulge in any considerable labor of this sort leaves me little doubt as to the kind of modulations we shall continue to hear in our services. The only ray of sunshine lies in the fact that the congregation doesn't know the difference. That is, they don't realize that SOMETHING has been wrong until they stumble on an organist who really knows what he is there to do.

## Holtkamp Positiv in Cleveland

Designed by WALTER HOLTkamp

Installed in St. James Episcopal Church, Cleveland, Ohio

BECAUSE the pipework of the present example is located behind the organist's back as he plays, does not make this a Rueckpositiv—if Miss Soosie wants to be further confused. A true Rueckpositiv takes into consideration the rest of the organ and the congregation—perhaps the music world's only case in which the congregation is given any consideration. If the organist faces the main pipework of the organ as he plays, and has his back to the congregation, and then between him and the congregation there is such a division of the organ as is shown in our accompanying illustration, that division constitutes a true Rueckpositiv and don't let the arguments of the experts confuse the point.

Walter Holtkamp designed, built, and finished this Positiv and furnished the accompanying details. There are many organists who are not at all convinced that the additional purity of tone obtained by unenclosed pipework is worth more than the musical expressiveness sacrificed by such exposure; but possibly the possession of such a division as this Positiv, when the organ already has at least three manuals and much expressive possibilities, may appeal to some of the readers as strongly as it does to the writer.

There are essentials. First and foremost of them is that the wind-pressure must be low; anything approaching the vulgarity of loud tone would be hopelessly inartistic. Some day we of the organ world will stop building and stop playing unending fortissimos. And what of that mixture? Those of us who have not been fortunate enough to hear a true mixture of 1938 American vintage can not understand that any mixtures can be good, for they've all been unspeakably loud. But mixtures can be soft, rich, and filling. Presumably this one is.

### THE ST. JAMES POSITIV

V-3. R-6. S-3. B-0. P-322.

Pressure 2 1/2"; unenclosed; Dedicated Dec. 6, 1936.

Two couplers: Positiv-to-Great, Positiv-to-Pedal.

8' Quintaton 50 61m

4 Prestant 62 61m

III Mixture 200m

1-17: 15-74, 19-81, 22-86, 29-98.

18-24: 15, 19, 22.

25-36: 15, 17-102, 19.

37-57: 12-105, 15, 17.

58-61: 10-120, 12, 15.

In the composition of the Mixture the scales are also given in full. This example gives another good opportunity to explain what such figures mean in mixture composition. III means three ranks, though in this case the bottom notes (1-17) have four ranks (15-19-22-29); 200m means 200 metal pipes.

1-17 means from No. 1, bottom CC of the manual keyboard, to note or key No. 17, or E, the seventeenth note upward.

In the rest of that first line, the first figure in the four hyphenated sets refers to the note in the harmonic series, while the second figure gives the scale. Thus in 15-74, the 15 means the fifteenth note in the harmonic series, or, when we press bottom CC, c<sup>1</sup>, two octaves above it. CC is the fundamental, C is its octave or the 8th above it, and c<sup>1</sup> is the second octave above, or the 15th. The 74 is the American organ-builder's indication of one fairly definite size for the pipe, just as figures are arbitrarily used for sizes of shoes and stockings. This number 74 indicates the size of the largest and lowest pipe; the pipes grow smaller as they go up the scale, and if we go up far enough we will find a pipe

that is precisely half the diameter of this bottom pipe, though in Mr. Holtkamp's Mixture he does not specify this halving-ratio.

Still in that first line, by omitting the scale numbers we get the composition alone, which then is 15, 19, 22, 29, meaning the 15th, 19th, 22nd, and 29th notes of the harmonic series, or, pressing bottom CC, we get  $c^1$ ,  $g^1$ ,  $c^2$ , and  $c^3$ , or a chord we would normally be content with writing as C-G-C-C.

The next line of the composition indicates that a break comes in this chord, and on the notes between the 18th and 24th, or F and B, we get the 15th, 19th, and 22nd. This merely drops the top note, the 29th.

The third line means that between the 25th and 36th notes of the keyboard, or between  $c^1$  and  $b^1$ , we get a chord composed of the 15th, 17th, and 19th, or, pressing a note C, the chord of C-E-G, this, for  $c^1$  would actually be  $c^3$ ,  $e^3$ ,  $g^3$ .

Our readers have often expressed the desire that the mysteries of stoplist nomenclature be made more clear to non-technical readers. In this case we have done so; it will not be grasped at a hurried reading, but by thinking it over, perhaps going to the piano keyboard with it, or drawing some charts of a keyboard and music-scale with proper numbers on them, the whole thing will be rather easily mastered. Perhaps many will want to preserve the charts for future reference, as these things are not always easily retained in memory.

Mere numbers do not always mean one and the same thing; in fact they here mean three different things. One time the numbers refer to the notes on the keyboard from CC, No. 1 at the bottom, regularly up to  $c^4$ , No. 61 at the top. Again they mean the harmonic series, in which CC is No. 1, and the eighth diatonic note above, or C, is No. 8, and the second C above, or  $c^1$ , is the 15th (not the 16th; count it out on your own keyboard to see why). Incidentally this harmonic series is not complete; it has no 2nd, 3rd, etc.; in full it goes: 1-8-12-15-17, etc.

It isn't much fun being ignorant of things we ought to know. T.A.O. herewith tries to put more joy into mixtures for its readers.

## Treason & Heresy, Atta Boy!

By HARRY B. WELLIVER

*Speaking up promptly in defense of an organ he thoroughly likes*

DURING the long (only eight hours' daylight) cold (55 consecutive days with the thermometer not once up to zero and an 'all-time low of  $-49^\circ$ ) winter nights out on the great prairies, T.A.O. furnishes food for much thought (and 'much' is in the proper place). But now the short (a full sixteen hours' actual sunlight) warm (presently about  $90^\circ$  in the shade) nights heat up my winter's thoughts and the steam therefrom is about to pop. I do not envy my confreres in the city's warm apartments with its refrigerated stores in summer and shoveled streets in winter (where in New York last summer a clerk had the ignorance to ask whether North Dakota was in the United States!\*) Give me the open prairie where the wind blows free and the occasional dust-storm flashes across Times Square like the world's worst plague. Nor do I envy my city fellows who may try as I did to visit a few organs in summer, if they are turned out as impostors as I was. (I am eastern by birth and training, but now a converted westerner. This just to set at rest any fears that my loin-girded, feather-covered figure

\*NOTE: This is a mistake. It was an American enquiring if New York was a part of the United States. It was later discovered that it is not. Its mayor has an Italian name, its voting majority is foreign, it's owned by the Jews and the Irish run it.—Ed.

might have resembled a Blackfoot and not an organist on the loose.)

Perhaps this had better be addressed as an open letter to anyone who wants to be the leader of the cult with which I wish to wage argument. Now let us understand each other from the beginning. Far be it from me to level a broadside at the fine, stately, mixture-infested instruments now being perpetrated by our finest builders. They may be THE solution to our organ problems. We thought we had a solution some twenty years ago, or rather others did, for I was only a little sniper, a bit too young to realize what was going on. But I firmly believe that such instruments, especially in an extreme form with ten to fifteen ranks of mixture-work, would do more harm to the layman's idea of organ music than good to the professional side of the situation. And since the layman pays for the organs, at least in this neck of the woods, it is the layman be pleased—or else! I'm a musical politician. I believe in giving the people what they want, and I have enough faith to believe that the people will sooner or later make the wise choice. There is plenty of good music which the average layman can understand and enjoy at first hearing.

### THE ORGAN—NOT FOR SALE

V-20. R-22. S-45. B-23. P-1541.

Designer, Dr. William H. Barnes

Installed in 1932

PEDAL		Spitzfl. 2r 134	
16	Diapason 44		Salicional 73
	Dulciana (C)		Voix Celeste 61
	Bourdon (?)	4	Bourdon
	Bourdon (S)	2 2/3	Bourdon
8	Diapason	2	Bourdon
	Flute (?)	16	Trumpet 97
	Bourdon (S)	8	Trumpet
16	Trumpet (S)		Corno d'Am. 73
			Vox Hum. 61
GREAT			Trumpet
16	Diapason	4	Tremulant
8	Diapason-1 61	CHOIR	
	Diapason-2 61		
	Doppelfloete 61		
	Con. Flute (C)		
	Dulciana (C)		
4	Octave 61		Dulciana 97
	Flute (?)	8	Dulciana
II	Grave Mx. 122	4	Unda Maris 61
8	Trumpet 61		Con. Flute 85
	Chimes 20		Geigenprin. 73
			Dulciana
			Flute
		2 2/3	Dulciana
		2	Dulciana
			Piccolo (?)
SWELL			
16	Bourdon 97	8	Clarinet 73
8	Diapason 73		Harp 49
	Chim. Fl. (C)		Tremulant

Stoplist data are deficient in details. Presumably the two Tremulants are correct, though they are not given; we believe the Great is enclosed with the Choir, and there must be some couplers but they are not mentioned. There are 30 combons, six for each division and six for full-organ. There is a piston-coupler by which the organist can couple the Pedal combons to the various manual combons of like number. Stoplist materials are taken from the dedication booklet.—Ed.

But back to the organ. Here it is with all the statistics I am able to gather: (see appended stoplist). How do you like it? Well, let us take it bit by bit and see whether we can make the highbrows grant us a few points. The Great has its Diapason chorus, and a beauty it is. Note the Grave Mixture of two ranks, for, voiced as it is mf, it demands attention the moment it is drawn. Yet it is a mild fellow at that. The †Doppelfloete is a gem. It is a fine round tone,



blends well in ensemble, yet it makes a fine solo voice. But the outstanding solo voice on the Great is Diapason-2. So lovely is the voicing that in its tenor range it resembles for all the world a first-rate Horn. It is one of my favorites. The Trumpet is a dandy. It tops all the rest of the organ at 8', with the exception of the Swell Trumpet which is a bit more brilliant and perhaps the biggest voice in the organ. But a word in defense of these Trumpets, for they seem to be in disrepute sometimes. These top the whole organ but do not overshadow it. For dash and brilliance they can't be beat. You should hear Edmundson's Gargoyles on my Trumpets. I'll bet you would have a set in no time! The Great Octave is an independent voice, and unless added with the greatest of care is prone to be a bit bothersome.

Ah! the Swell. Note the Trumpet unit! Sorry, Count, but you could never buy it from me. I have heard no small number of Trumpets, but these are the finest ever. When playing a crescendo passage with Swell 8' and 4' Trumpets plus S-G 8' and 4' couplers, a careful use of the swell-pedal produces a brilliant climax.

Now I am not a Vox Humanist. But there are times when there just is no other stop to use. Imagine Russell's St. Lawrence Sketches on an organ without a Vox. And poor Rimsky's Bee would resemble a water buffalo without it. (Why shouldn't I play the Bee?) I never did like a 16' Bourdon, for it is always so muddy and generally more trouble than it is worth. But it sires a fine set of stops which do have a very definite place in my scheme of things. I almost believe that I would have such a unit, with the exception of the 16', even though the money for straight pipework were available. The Salicional is a fine build-up to the Voix Celeste, and they become doubly valuable since they are virtually the organ's only strings. They are the orthodox stops as found on many organs. My Flute Celeste is another one of those stops whose presence is a joy to behold. In its upper range it has no peer. The Corno d'Amour is exceptionally well done. You should hear Dickinson's Berceuse with Corno solo! If there is anything finer on this earth, write me collect.

There is nothing very unusual about the Choir, except—! Another reason why my organ is not for sale is that Dulciana unit. (I can see my professional reputation dropping like 1938's stock market. Still I go on, without any Pump Priming to start me over again.) The Dulcet, Twelfth, and Fifteenth all come from it, and when used with it and the 8' the effect is fine. I would defend this unit to my dying breath. The Geigen is voiced on the soft side of mf, and it makes an ideal stop for accompaniments. It is clear and decisive, yet withal it is subdued. The Concert Flute and the 4' Flute are good voices, but they offer nothing unusual. They are duplexed to the Great, as is also the 8' Dulciana—both ideas are excellent ones too, by the way. The conventional Clarinet is quite unconventional! It is a very lovely voice and lends itself to some fine and unusual effects with the upper portions of the Dulciana unit. What would I do without good old Dulciana hanging around?

For you straight-Pedal enthusiasts we have one here. Of course it is far from straight; probably, in your estimation, so crooked it could lie in the shade of a corkscrew and not get sunburned. But tell me! Why a straight Pedal when the one here given is in most cases more than adequate? Our auditorium seats 1500. The ceiling is very high, for a balcony in the rear of the auditorium seats close to 600. The chambers are on either side of the stage and the pipes speak through grilles (which are 25% of the total area which could have been opened directly into the auditorium). Now in the rear of the auditorium with full organ and with any other handicaps you wish to place on the Pedal section, there

is always an abundance of the stuff. It is adequate; forget how it looks on paper, and listen. Here comes that Choir Dulciana again! It is the softest Pedal stop, and as far as I am concerned, they could take out the Second Bourdon and there would be no loss. The Trumpet comes from the Swell Trumpet, and again I see no harm. It adds a bottom to the Pedal such as we could not otherwise afford.

And so, with its fairly complete set of mechanical accessories, my organ has about everything any organist would want to make him happy. The percussions are all Deagan class-A. Some day soon I may have an opportunity to advise a church on the purchase of an instrument of at least the size of the one here eulogized. And its twin will be my starting point.

Now if any reader chances upon these heresies and wishes to rebut, let me warn him. There is a joker in the pack! It happens that said organ is not my own brain-child. It also happens that I have no connection with the company which constructed it nor would I know him who planned the instrument if he entered my room this instant. And so if you have a fight to pick, kindly address Dr. William H. Barnes, designer, dedicatory recitalist, approver. But it is 'not for sale!

[FLASH: He's been offered thirty thousand and still won't sell.—Ed.]

## Complete-Bach Performances

Mr. Riemenschneider's Contribution

• Just what constitutes the complete organ works of Bach is something that has not yet been determined. Herbert D. Bruening claims the complete-Bach as programed by Mr. Farnam was the most extensive. Obviously the Concertos should not be included as organ music, nor the Music Offering, nor the Art of Fugue; these were not organ compositions. But it may well be possible that Mr. Farnam's series was the most extensive to date; T.A.O. is content to merely quote Mr. Bruening for that.

However there was missing from our former catalogue (June page 218) the programs by Albert Reimenschneider in Baldwin-Wallace Conservatory, beginning in the fall of 1927, and therefore constituting No. 2 in the series, coming next after Mr. Dupre and two years ahead of Mr. Farnam. Mr. Riemenschneider's modesty prevented his calling his own series to our attention when the subject was first mentioned some months earlier, but Mr. Bruening mentioned it in July and in answer to T.A.O.'s request Mr. Riemenschneider furnished some details.

Mr. Riemenschneider's series was planned "to give organ students at the Conservatory a perspective of the great work of Bach. After the numbers of each program were concluded in a course of study, including aesthetic and form analysis and other details, I played the recital at one of the sessions; consequently they took the form of recitals as well as study programs. I did this same thing during the four or five summers I spent in San Diego in giving my master-classes there. I think I was the first to divide these programs into twenty recitals which included all the Bach organ product. Lynnwood Farnam did me the honor of asking permission to use part of my introduction to my programs as an introduction to his own series, and Arthur Poister did me a similar honor when he asked me to write the introduction to his series. I give you this explanation only because you asked for it.

"I spent a long time in setting up these programs. It was the result of much study. My plan included first an early Prelude & Fugue, then a group of chorales; third, one of the cyclical numbers; fourth, another group of chorales; and fifth, a mature work. This gives a climacteric effect to the program, which I think is needed when the works of one composer are given."

Mr. Riemenschneider has similarly given other series of

†ANOTHER NOTE: Poison, but I like it too.—Ed.

‡ONE FINAL NOTE: We have an offer of thirty cents; who'll bid thirty-five?—Ed.



recitals presenting the complete works of Franck, Rogers, Sowerby, Stoughton, Widor, and Yon.

Incidentally, we'd like to administer a gentle reprimand to Mr. Riemenschneider for not reminding us of his notable work when the subject was first mentioned in print. After all, T.A.O. is endeavoring to permanently record the progress of this present world of the organ; personalities do not matter at all; it's the record that is important. Certainly Mr. Riemenschneider's contribution to complete-Bach presentations was most important. We admire his modesty, but at the same time, because T.A.O. is an impersonal record, we chide him gently. As Fred Allen would say, Why doesn't somebody tell us these things? Hereafter, everybody, please do.—ED.

Another complete-Bach series overlooked heretofore is that played by John McDonald Lyon, between May 17 and Nov. 22, 1936, in 21 programs, in St. James Cathedral, Seattle, Wash. When our column is again published Mr. Lyon's series will be properly represented. In the mean time our readers are requested to send data on any other missing performances of the complete-Bach for organ.

#### Johnson Organ in Des Moines

• The stoplist given by Kilgen for the new organ in Central Presbyterian, Des Moines, mentioned an old organ from which they are using some sets of pipes. You might be interested to know that the old organ was a Johnson, built in 1869 I believe. When I last tried it in February this year I was surprised at the suave, elegant quality of the metal flues, and this in spite of age and not-too-loving care. What a pity that there is so little appreciation of fine organ-tone in this section, that these pipes are not to be preserved in toto and on their original low pressure.—KEITH H. DAVENPORT.

#### Correction on 'French Reeds'

• The August statement that the organ in the Brooklyn Museum was one of the first Skinner organs to have 'French reeds' was in error. The organs in the Cathedral of St. John the Divine, St. Thomas Church, Fifth Avenue Presbyterian, and all large Skinner organs of that period contain French Trumpets. These are all organs over 25 years old. The French Trumpet was a part of standard Skinner equipment from the beginning, we are informed.

#### Our Cover Plate

• may not be the answer to a maiden's prayer but it is the answer to the request of some of our readers who want to see photos of unusual organ-cases in America. This one was built by David Tanneberger for his organ installed in 1774 in Trinity Lutheran Church, Lancaster, Penna. When Casavant Freres built their 4m for the church in 1923 they retained the old Tanneberger case, merely adding a little to it on the sides.

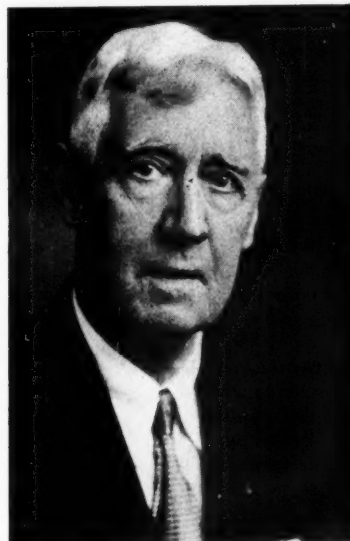
#### American Conservatory, Chicago

• announces special expansion of its work in the direction of church music, with a special course for church organists, centering on choirmastership. The organ faculty includes Frank Van Dusen, Dr. Herbert Hyde, Dr. Edward Eigenschenk, Emily Roberts, and Kenneth Cutler, and the special course will include emphasis on organ keyboard work, ear training, score reading, transposition, modulation, improvisation; in the choir section will be special courses on training choirs, liturgical music, etc. There will be the customary classes in all phases of organ playing. The church-music department is working in conjunction with the Presbyterian College of Christian Education, which affords pupils of the Conservatory an opportunity to study also in the departments of religious education and church social work—which should "enable a graduate of the course to take up full-time work in churches and other religious institutions." During the past season the Conservatory placed twenty of its students in church positions.

#### Ernest Arthur Simon

An object-lesson for the profession

• In the long run, the value of the professional church organist to the world of church music depends less upon meteoric flashes and more upon the organist who continues the 'daily grind' with persistence and with such success that prominent churches elsewhere and in larger centers seek his services—without success. Such a man is Mr. Simon of Christ Church Cathedral, Louisville, Ky.



Ernest Arthur Simon

Mr. Simon was born in London, England, and no doubt much of his success as church organist is due to his course in voice, in Trinity College, London. He came to America in 1888 and has since become an American citizen. After a period with Trinity Church, Montreal, he was organist of St. Bartholomew's, Chicago, from 1890 to 1894, when he went to the Church of the Redeemer, organizing a boychoir there, and remaining till 1901 when he took his present post with the Cathedral, in Louisville.

The organ in Christ Church Cathedral is a Roosevelt, rebuilt into a 4-45 by the Bennett Organ Co. in 1904; and the choirs include a boychoir of 60 voices and a women's choir of 24, with six solo voices. The average schedule calls for four rehearsals each week and Mr. Simon's choirs have been so successful that he has been engaged also as choirmaster for other local churches. For two years he conducted the Apollo Club of men's voices.

In addition to teaching organ, theory, and voice, Mr. Simon has lectured on church music from Gregorian to modern and gave a six-months course on the child's voice for the teachers of the Louisville public schools. His hobbies are golf and stamp-collecting, and he's a football and baseball fan as well. And thus briefly are recorded the barest facts behind a career that is genuine in its accomplishments but never spectacular. "I have done nothing save my duty," he writes; "after nearly fifty years of this kind of environment, what an autobiography one could write."

#### Miss Sackett's Junior-Choir Courses

• "After three weeks of intensive teaching and over 2000 miles of travel," Miss Sackett writes of her two summer-courses in New York, and Portland, Maine; the former showed "double the enrolment over last year" and the latter produced 26 to take the course, Miss Sackett's first in Portland. Plans are already being made for courses next summer in these two cities at approximately the same dates as this year. Mrs. C. V. Erickson, commenting on the New York

course, quotes this: "Have you visions of a finer, happier world? Tell the children. They will build it for you," and goes on to point out that after taking the course, "each member of the class went back to her respective choir with a fresh outlook and a high inspiration, determined to 'tell it to the children'."



**HERE'S YOUR MATERIAL**

*What will you do with it? This is the group of children formed into a demonstration laboratory by Miss Sackett.*

Mrs. Mae F. Haviland, reviewing the Portland course, points out that "the protagonists of the junior-choir movement are united in regarding these choirs as training-grounds for and feeders to the adult choirs."

In addition to a service and several musicales, Miss Sackett in Portland used an "untrained children's choir" from a local church to illustrate rehearsal procedure and management of choir routine, and it was this choir that "gave an hour's model service on the closing day" of the course. Mrs. Haviland, who promoted the Portland course, reports that "an elaborate exhibition of up-to-date vestments was on display every day."

#### **Anonymous Letters**

• T.A.O. may or may not print anonymous letters intended for print, but it likes to receive them, on any subject of importance in the organ world. Sometimes we feel that an anonymous letter is the only one that tells us the whole truth. "The Repairer" sends us such a letter; quite interesting, but not of help to the readers, more help to the Editors. Some of The Repairer's suggestions:

Why not print a description of the pitman-action? We did, in June 1936—a dandy article too, if we do say it ourselves.

Why not print the address of the organ-builder mentioned on page so-and-so? If the organ-builder wants his address known, the advertising pages are there for that purpose.

Why not print the stoplist of the Estey organ in Sage Chapel? We did, thanks to the Estey Organ Corporation; page 359, October 1937.

Please, more photos of old organs. Ah, you've got us there, brother; unless our readers take the trouble to supply such photos, it is impossible to publish them.

Incidentally, if any good reader has a pet peeve, why not write an anonymous letter about it? We won't object, and it might do T.A.O. some good. No, we're not a gang of unprincipled politicians anxious to know which way the wind is blowing and then be the first to go that way; we're not interested in majority opinion; we're more interested in minority opinion, because every man knows that quality is a minority, not a majority, product. And we propose that T.A.O. shall go the way a reasonable intelligence and unreasonably large idealism dictate. The sky's the limit, in an anonymous letter. Try it if you like; it won't bother us and it may perhaps help T.A.O.—Ed.

#### **Adjustable Combinations at Lower Cost**

*Perhaps we are paying too much for an idea?*

• "It is also my experience that some of the general combinations at least need never be changed, except in preparation for a most unusual occasion. At such times adjustment of these combinations by means of a switchboard in or adjacent to the console is entirely convenient and does reduce the cost considerably," writes Donald S. Barrows, who represents a combination of organist and organ-builder.

Some organists never change their combons, but we can ignore them as unworthy of the profession; others (and we believe the vast majority) change most of them but rarely. A combon is sometimes an expensive item in any large organ, and the larger the organ, the more combons are needed if the instrument is to reach anything like its possibilities as a musical instrument.

T.A.O. suggests that our most progressive builders and organists experiment with a return to the old switchboard idea of piston adjustment for from six to twelve pistons on each division and from ten to twenty or more for full-organ, these semi-fixed pistons to be supplemented by from four to eight combons on each division and full organ, the numbers in each case to depend on the size of the organ. This, of course, would apply only to such mechanisms as are expensive to produce. There is nothing available today to equal the efficiency of our present combon; in comparison the switchboard idea would be absurd.

But where and when a combon action takes too much money from the pipework, it is quite possible that a simplified switchboard action could be devised to serve the organist perfectly for the combinations he rarely changes; combons, in fewer numbers, could then supplement the switches for the rest, with no harm to the growing art of organ-playing.

#### **Pneumatic Reed-Starter**

• Henry Willis & Sons in the rebuilt and enlarged Willis organ in Colston Hall, Bristol, Eng., has installed a 32' Pedal Bombarde and "the lowest octave is fitted with a novel and highly ingenious type of pneumatic-starter, consisting of a single pneumatic-motor operated inside the boot (which is made of wood) immediately the wind is admitted to the pipe. One has merely to tap the pedal key lightly with one's toe to hear the full 32' reed note instantly emerge! Since the timbre of a reed note largely depends on its attacking characteristic, given correct voicing procedure, one may expect the tone of this particular example to be something outstanding; and it is. I should say it is unique," says the Rev. Noel Bonavia-Hunt in his article in The Organ, reprinted in the Colston Hall booklet.

#### **From an American Organist Going Abroad**

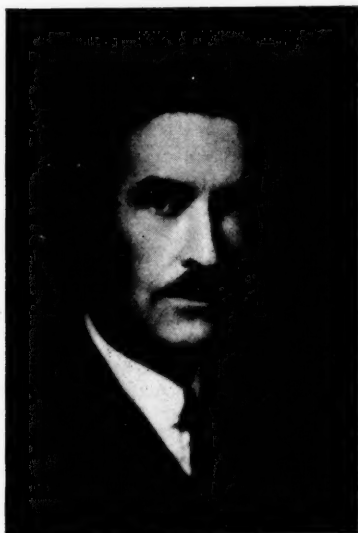
• "The ship is entirely manned by Germans—seems funny on an American ship of an American line, and not a Jew among them, so not refugees. One hears more German and German-accent than English, and the food is entirely German. It looks as though nazism were pretty strongly entrenched in America if an American ship of an American line is as much in the hands of Germans as this one. I suppose we shall all continue to sleep and let them creep up on us, like Austria, until it is too late to do anything about it or get out from under."

#### **Lyman B. Bunnell to Hartford**

*Appointed to Immanuel Congregational, effective Sept. 1*

• As the current season opens another American organist steps into an important position and demonstrates the value of thorough preparation for the complete work of the church organist. Mr. Bunnell, native of New Haven, Conn., studied organ with H. Leroy Baumgartner, Harry B. Jepson, and

Carl Weinrich; piano with Ellsworth Grumman; theory and composition with Mr. Baumgartner and David Stanley Smith. He graduated from Yale University with the Ph.B. degree in 1917, and from the Yale School of Music in 1922 with the Mus.Bac. After supplementing these studies by three summer-courses with the Westminster Choir School he was given the F.W.C.S. degree in 1937.



Lyman Bradford Bunnell

His first position was with the First Baptist, New Haven, in 1915. Upon graduation in 1922 he was appointed to the Congregational Church, Naugatuck, Conn., from which he now goes to his new post in Hartford, where he is bequeathed a splendid choir system by his predecessor, Gordon Stearns. Immanuel's organ is a 3-63 Austin installed in 1931; the choirs include an adult chorus of 60, children's choirs of 65, and quartet of soloists, with all choirs participating in the service every Sunday, the seniors singing from the chancel, the juniors from the rear gallery. "There is a large and well-selected choir library and a liberal appropriation for new music each year."

In Naugatuck Mr. Bunnell had three choirs and a solo quartet, each taking one Sunday each month, and each giving a concert or operetta each year; several times annually "each choir went out of town to sing in a festival or on the radio. We have used a great deal of Bach and the Russian unaccompanied anthems with enthusiastic response from choir and congregation."

Mr. Bunnell was for three years a member of the New Haven String Orchestra, served as second lieutenant in the

world war, did executive work with the Boy Scouts, Red Cross, and Y.M.C.A., and is a member of the local Rotary Club and Chamber of Commerce. He married Ruth E. Noble in 1928 and the couple have two sons. His Concert Overture in G was played by the New Haven Symphony at the commencement concert in 1922 when he received his Mus.Bac. degree. He has a dozen compositions in manuscript, and one published anthem. In Naugatuck he built up an extensive group of choirs and, not neglecting the organ, has given more than a hundred recitals. In Hartford he plans to work on a basis of four rehearsals each week.

#### Guilmant Organ School

• The summer session which closed Aug. 6 in New York had the largest registration in the history of the School. The winter sessions open Oct. 4, with scholarships to be awarded by competition on Sept. 30. Faculty, headed by Willard Irving Nevins who teaches organ, includes Hugh Ross on choir-master work, Norman Coke-Jephcott on boychoirs, T. Carl Whitmer on improvisation, Viola Lang on ear-training and practical keyboard subjects, and the usual courses in theory, history, etc.

#### Some Propaganda for You

• From the N.B.C. They're bringing Toscanini back again and they want you, and me, and the other fellow to be very sure Mr. Toscanini and his radio concerts are the very last word in excellence. Judging by what was heard over the radio last season a cultured, unbiased musician would not acquire any such notion. The N.B.C. probably knows that; hence the propaganda, and we're told, with a solemn face, in this current propaganda-sheet, that the orchestra, "after playing together a bare three months, was placed by critics in the top rank of the world's symphony orchestras," which is pretty tough on the rank character of orchestras everywhere if a three-months-old organization could be best of all. What fools we mortals be.

## Pius X School of Liturgical Music

MANHATTANVILLE COLLEGE OF THE SACRED HEART  
133rd Street and Convent Avenue, New York

### Courses Offered

Gregorian Chant—Gregorian Accompaniment—Liturgical Singing—School Music, Tone and Rhythm Series—Organ, Piano, Vocal Lessons—and other branches of Music. *Four Year Course* leading to the degree of Bachelor of Music.

For further information address Secretary

## The Organ

A Quarterly magazine unique in Europe

devoted exclusively to organs new and old; superb halftone illustrations and descriptions of the organs by builders, organists, and connoisseurs. Invaluable to all who take pride in their knowledge of organs throughout the world. Four issues a year. Subscription \$2.10.

Published in London by Musical Opinion.

By exchange arrangements remittances may be sent to Organ Interests Inc., Richmond Staten Island, New York.

Insist Upon  
**DEAGAN**  
Percussions

Electro-Vacuum  
Operate d  
Cathedral Chimes,  
Vibra-Harps and  
Harp Celestes.  
Factory Assembled  
and Adjusted.  
Consult Your  
Organ Builder.

J. C. DEAGAN, Inc., 1770 Berteau Ave., Chicago



GREAT NECK, N. Y.  
E. G. LONGMAN, *Residence*  
M. P. Moller Inc.  
Installed, Nov. 26, 1936.  
Consultant, Hugh McAmis  
V-11. R-11. S-34. B-22. P-815.

PEDAL: S-9.

EXPRESSIVE

- 16 Bourdon 12  
Gedeckt (S)  
10 2/3 Quint (?)  
8 Flute (?)  
Gedeckt (S)  
Spitzfloete (G)  
Salicional (S)  
5 1/3 Quint (?)  
4 Flute (?)

GREAT: V-5. R-5. S-7.

EXPRESSIVE

- 8 DIAPASON 73  
CLARIBEL FLUTE 73  
SPITZFLOETE 85  
SP. CELESTE 61  
4 Diapason  
GEMSHORN 73  
8 CHIMES

SWELL: V-5. R-5. S-9.

- 8 ROHRGEDECKT 97-16'  
SALICIONAL 73  
VOIX CELESTE 61  
4 Gedeckt  
Salicional  
2 2/3 Gedeckt  
2 Gedeckt  
8 TRUMPET 73  
VOX HUMANA 61  
Tremulant

CHOIR: V-1. R-1. S-9.

- 8 Claribel Flute (G)  
Spitzfloete (G)  
Sp. Celeste (G)  
4 Spitzfloete (G)  
Gemshorn (G)  
2 2/3 Spitzfloete (G)  
2 Spitzfloete (G)  
1 3/5 Spitzfloete (G)  
8 ENGLISH HORN 73  
Tremulant

Chimes for later installation; there are also four knobs, one on each division, for later additions.

COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.  
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.  
Sw.: S-16-8-4.  
Ch.: S-16-8-4. C-16-8-4.

Combons 25: P-5. G-5. S-5. C-5.  
Tutti-5. The manual combons control the Pedal organ by second-touch.

Crescendos 3: GC. S. Register.

Reversibles 2: G-P. Full-Organ.

Cancel 1: Tutti.

Pipework is housed in the basement, is entirely enclosed, and speaks into the stairway leading to the first floor; the grille between this stairway and the room in which the console is housed is seen directly left of the console in our photo.

#### STOPLISTS FOR T.A.O.

To be worthy of anything better than idle curiosity stoplists should include the following details:

1. Wind-pressures.
2. Scales, materials, halving-ratio.
3. Mouth-width and cut-up.
4. Composition of mixtures.
5. Derivation of all borrows.
6. Complete list of accessories.

And for history's sake:

7. Date of installation.
8. Name of organist-consultant.
9. Author of scales, and finisher.
10. Details of blower, etc.

Mrs. Longman, who on occasion can be induced to substitute for her friends in Great Neck, is the owner of this instrument. The two 16' stops in the Pedal provide both soft and strong Pedal support for all kinds of manual combinations; every Pedal Organ should have such stops.

In reality the Choir manual seems to be merely a dummy, playing Great materials; but anyone faced with the problem of drawing interesting music from an organ will realize that this Choir manual is a delight. It also indicates a tendency these pages have frequently commented on, that whereas string-tone is vastly more useful (as every orchestra proves), the ladies have a strong preference for flute-tone; in this case flute-tone is right, for there was only one person to be pleased in the design of the instrument.

Is there an organist anywhere who would not be delighted to own such a three-manual organ as this?

#### Stoplist

Now Building for  
NEW YORK, N. Y.  
FIRST BAPTIST CHURCH  
Hall Organ Co.

Specifications, S. R. Warren  
Organist, H. Everett Hall

Completion, fall of 1938

V-22. R-24. S-27. B-4. P-1610.

PEDAL 4": V-2. R-2. S-6.

- 16 BOURDON 32w  
CONTRABASS 56w  
Flute Conique (S)  
8 Flute Conique (S)  
Contrabass  
4 Contrabass

GREAT 3 1/2": V-6. R-8. S-7.

UNEXPRESSIVE

- 8 DIAPASON 73m  
DOLCE CONIQUE 73m  
STOPPED FLUTE 73m  
4 OCTAVE 73m  
2 FIFTEENTH 61m  
III MIXTURE 183m  
17-19-22—1-36  
12-15-19—37-48  
8-12-15—49-61

8 CHIMES\*

\*Prepared for.

SWELL 4": V-9. R-9. S-9.

- 16 FL. CONIQUE 73m  
8 GEDECKT 73w  
GEIGENPRIN. 73m  
SALICIONAL 73m  
VOIX CELESTE 61m  
4 LIEBLICHFLOETE 73m  
2 FLAUTINO 61m  
8 CORNOPEAN 73r  
OBOE 73r  
Tremulant

CHOIR 4": V-5. R-5. S-5.

- 8 ORCH. FLUTE 73w  
VIOLA 73m  
GEMSHORN 73m  
UNDA MARIS 61m  
4 SILVER FLUTE 73m  
Tremulant

COUPLERS 21:

Ped: G-8-4. S-8-4. C.

Gt.: G-16-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-4.

Crescendos 3: S. C. Register.

Combons 21: P-3. G-4. S-5. C-3.  
Tutti-6.

Reversibles 4: G-P. S-P. C-P.  
Full-Organ. All operated in duplicate by thumb-pistons and toe-studs.

Blower: 2 h.p. Orgoblo.

Percussion: Deagan.

Stop-tongue console.

Recognizing that a Mixture isn't even worth thinking about if the composition is not given, the builders give the make-up of the Great 3r.

The Great Stopped Flute is of metal, not wood. Says Mr. Warren:

"It is a large scale cap similar to the type of Diapason used in England. If I'm not mistaken, the first one to be installed in this country was in the Blessed Sacrament, New York. This register makes a very fine addition to the Great ensemble, provided it is blown on low pressure."

In the organ the builders call it Stopped Diapason, and though there may be more Diapason tone in this metal example than there can be in the Stopped 'Diapason' generally known in the organ world, T.A.O. believes it safer for the present to continue to follow the lead of Dr. Audsley, the world's greatest authority on matters of nomenclature, and call it Stopped Flute. The average Stopped 'Diapason' is nothing more than a dull flute.

#### Stoplist

Now Building for

OTTUMWA, IOWA  
FRANK NIEMEYER RESIDENCE  
Geo. Kilgen & Son Inc.

Completion, fall of 1938

V-12. R-12. S-27. B-12. P-871.

PEDAL: V-1. R-1. S-6.

- 16 BOURDON 44  
Gedeckt (S)  
8 Bourdon



*Gedeckt* (S)  
*Salicional* (S)  
*Chimes* (G)  
 GREAT: V-3. R-3. S-7.  
 EXPRESSIVE (with Choir)  
 8 DIAPASON 73  
 DULCIANA 73  
 MELODIA 85  
 4 *Violin Dia.* (C)  
*Melodia*  
 8 HARP 49  
 CHIMES 20  
 Tremulant  
 SWELL: V-5. R-5. S-8.  
 16 *Gedeckt* tc  
 8 GEDECKT 97-16'  
 SALICIONAL 73  
 VOIX CELESTE 61  
 4 *Gedeckt*  
 2 *Gedeckt*  
 8 OBOE 73  
 VOX HUMANA 73  
 Tremulant  
 CHOIR: V-3. R-3. S-6.  
 8 VIOLIN DIA. 85  
*Melodia* (G)  
*Dulciana* (G)  
 UNDA MARIS 61  
 4 *Melodia* (G)  
 8 CLARINET 73  
 Tremulant  
 COUPLERS 21:  
 Ped.: G-8-4. S-8-4. C.  
 Gt.: G-16-8-4. S-16-8-4. C-16-8-4.  
 Sw.: S-16-8-4.

Ch.: S. C-16-8-4.  
 Combons 26: GP-6. SP-6. CP-6.  
 Tutti-8.  
 Crescendos 3: GC. S. Register.  
 Reversibles 2: G-P. Full-Organ.  
 Cancels 5: P. G. S. C. Tutti.  
 Stop-tongue console, no wind in console.  
 Blower: 2 h.p. Orgoblo.  
 Pipework will be housed on the floor above the music-room, speaking downward through ceiling grilles.  
 Choir Tremulant operates also on the Great registers.



## SERVICE PROGRAMS

### For Christmas

*The following programs are selected as representing the most elaborate available for study as our readers again begin to think about their own programs for that most important of all Christian festivals. Nothing more up-to-date is available than these programs; as new works are published they will be included in our review pages.*

### CHORAL MUSIC ONLY

- JESSIE CRAIG ADAM  
 Church of Ascension, New York  
*Traditional Christmas Carols*  
 Mediaeval, Venite Adoremus Dominum  
 Taylor, The Three Ships  
 V. Williams, Down in yon forest  
 Warlock, Balulalow

Boughton, Holly and Ivy  
 Schindler, Happy Bethlehem  
 Manney, Sleep little Dove  
 Black, As lately we watched  
 Dickinson, Shepherds' Christmas Song  
 Gaul, Shepherds and the Inn  
 Gaul, And the trees do moan  
 Gaul, Stars ever lead us on  
 Candlyn, Masters in this hall  
 D. S. Smith, Sing we Noel  
 Dickinson, Jesu Thou dear Babe  
 Gaul, Little Jesu of Braga  
 Adult chorus of 29 paid voices.

- VERNON de TAR  
 Calvary Church, New York  
*Christmas Eve Candlelight Carols*

Praetorius, The morning star  
 deTar, Angels from the realms  
 Gruber, Silent night  
 Scott, Quem pastores laudavere  
 Whitehead, No Room in the Inn  
 D. McK. Williams, To Bethlehem  
 Sweelinck, Born today  
 D. S. Smith, Sing we Noel  
 G. Shaw, How far is it to Bethlehem  
 Gaul, Carol of Russian Children  
 Howells, Sing lullaby  
 Nunn, Bring a torch Jeanette  
 Bitgood, Rosa Mystica  
 Schindler, Happy Bethlehem  
 Adam, O holy night  
 deTar, In Excelsis Gloria  
 • DR. CLARENCE DICKINSON  
 Brick Presbyterian, New York  
*Carols of Many Nations*

Dickinson, Nowell  
 Tyrol, Who knocks so loud  
 Bohemian, Still grows the evening  
 German, While shepherds watched  
 English, First nowell  
 Greek, Shepherds on this hill  
 Corsican, In a stable mean  
 Flemish, Good neighbor tell me  
 Catalanian, Hasten children



"THE RANGERTONE  
 Chimes in the  
 tower of the Elizabeth Rod-  
 man Voorhees Chapel of  
 the New Jersey College for  
 Women have proven to be  
 superior to any I have heard  
 either here or abroad. There  
 seems to be less accumula-  
 tion of undesirable over-  
 tones, they are perfectly in  
 tune, and the quality of  
 each tone is very beautiful."

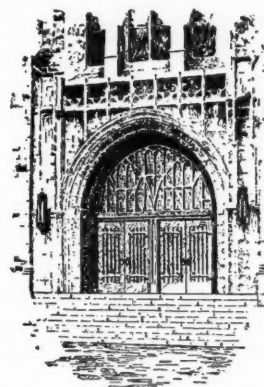
J. Earle Newton,  
 Director of Music

**RANGERTONE, INC.**  
**ELECTRIC-MUSIC**

201 VERONA AVE. NEWARK, N. J.



## Westminster Choir School



JOHN FINLEY WILLIAMSON, PRES.  
 CARL WEINRICH, F. A. G. O.  
 Head of Organ Department  
 TRAINING ORGANISTS AND  
 CHORAL CONDUCTORS  
 FOR THE  
 CHURCH, CIVIC CHORUS, SCHOOL  
 and COLLEGE  
 PRINCETON, N. J.

English, The shepherds sing  
Dutch, Christ Child's Lullaby

Paid chorus of adults; we presume all arrangements are by Dr. Dickinson himself who has always held the lead in making the world's most beautiful carols available to American organists.

• **WILLIAM RIPLEY DORR**

St. Luke's, Long Beach  
Saboly, Boots and saddles  
Voriss, The Lame Shepherd  
Voriss, Three Shepherds  
Broockx, There came an angel  
Gevaert, Sleep of Child Jesus  
W. H. Bell, Mater Ora Filium  
Leontovich, Carol of Bells  
Holst, Christmas Day

Boychoir with ensemble of seven strings, harp, piano, organ.

• **GUY C. FILKINS**

Central M. E., Detroit  
*Carol & Candle-Lighting Service*  
Dickinson, God of all lovely sounds  
Leontovich, Carol of Bells  
Voriss, A little Child there is  
Johnson, Midwinter Carol  
James, Christmas Night  
Schindler, Happy Bethlehem  
Gaul, Stars lead us ever on  
Cornelius, Three kings have journeyed  
Gritton, How far is it to Bethlehem  
Buck, Virgin's Lullaby  
Voriss, When I view the Mother  
Clokey, The Two Kings  
Dale, Rosa Mystica  
Gaul, Praise God

Adult chorus of 37 (12-8-7-10), young people's choir of 24, children's choir of 85.

• **CHARLES H. FINNEY**

Covenant Presbyterian, Erie  
*Christmas Eve Candlelight*  
Jungst, While by our sleeping flock  
Mackinnon, Christ is born  
Buck, Flowering Manger  
Hokanson, Virgin's Lullaby  
Mackinnon, O the Holly  
D. McK. Williams, Sleep O sleep  
q. Sowerby, Love came down  
Mansfield, When the crimson sun

Shaw, Unto us is born

Adult chorus of 48, Cecilian Choir of 30, Junior-Hi of 29, and junior choir of 45 voices.

• **GEORGE W. KEMMER**

St. George's, New York  
Sweetlinck, Born today  
Rootham, Noel  
M. Daniels, Christmas in the wood  
Holst, Christmas Day  
Gaul, Carol of Russian Children  
Dickinson, Song of Christmas  
Thiman, Holly and Ivy  
Dickinson, In Bethlehem's Manger  
Donostia, Happy Bethlehem  
Burleigh, Behold that Star  
Adam, O Holy Night  
Trad., First Nowell  
Gruber, Silent Night

A trio of trumpeters played carols from the church tower for an hour before the service; Clokey's A French Noel was played during the service by the Theremin.

• **DR. CARL MCKINLEY**

Old South Church, Boston  
Dunhill, God rest you merry  
Praetorius, Lo how a Rose  
Lang, Remember O thou man  
Davison, Miracle of St. Nicholas  
Erickson, Deck the hall  
K. Ford, I know not how  
Erickson, Song of Christmas Presents  
Bach, Ah dearest Jesus

• **MAX MIRANDA**

Beloit College Chapel  
Bach, Break forth O beauteous  
Bach, From heaven above  
Marryott, Christmas Roundelay  
E. H. Miranda, A Christmas Lullaby  
Handel, And the glory  
Schindler, The Three Kings  
F. W. Snow, Sing Noel  
E. H. Miranda, Carol for Christmas  
Handel, Hallelujah Chorus

After the organ prelude came a 'carol prelude' of three hymns 'with descant and canon' evidently played by organ and violin.

• **RAYMOND V. NOLD**

St. Mary the Virgin, New York  
Pearsall, In dulci jubilo  
Palestrina, Alma Redemptoris Mater  
English, A Child this day  
English, God rest you merry  
English, Holly and Ivy  
Sussex, On Christmas night  
Gaul, Now the holy Child  
English, Verbum caro factum est  
Dominican, Laetabundus  
15th cent., There is no rose  
Praetorius, The noble stem of Jesse  
15th cent., Joseph dearest  
14th cent., Unto us is born  
Gruber, Silent night  
English, First nowell

• **CHARLES A. REBSTOCK**

Covenant Presbyterian, Cleveland  
*Carol Service of Lights*  
Candlyn, Sleep holy Babe  
Nagle, Ye shepherds rise  
Voriss, When I view the Mother  
Boughton, Holly and Ivy  
Floyd, Lullaby to the Little Child  
Reger, Virgin's Slumber Song  
Montani, Virgin at the crib  
Franck, At the Cradle  
Gaul, Carol of Russian children  
Butcher, Cherry Tree Carol

Humperdinck, Light of God

Service began with cloister prayer and choral amen, then cloister carol (Silent Night) and processional. The 'service of lights' evidently consisted of the singing of Silent Night, the congregation raising their lighted candles at one point in the hymn, lowering them at another, and extinguishing them at the end.

• **HAROLD SCHWAB**

Union Church, Waban  
Forsyth, Christmas Bells  
French, Angels we have heard  
Henschel, The Lamb  
Austrian, Shepherds now go we  
Gaul, Sioux Tribal Melody

*Pageant of Nativity*

Garrett, Voice of one crying  
s. Harker, How beautiful  
Plainsong, Veni Emmanuel  
Schwab, Comfort ye my people  
Parker, Praised be the Lord  
Handel, There were shepherds  
Schwab, Then said the shepherds  
Lithuanian, Sleep my bonny  
Schwab, And the shepherds  
Dunham, While all things  
Gevaert, 'Twixt ox and ass  
Gruber, Silent night

The pageant was part of the vesper service. "The acting part of the pageant is the same year after year but the timing is different, to fit different music selections. I wrote recitatives timed to connect and carry the story, leading from one key to another at the same time. We had an unusual 7-part amen, using 'Silent night' motif with Russian-sounding harmony."

## Emerson Richards Organ Architect

800 SCHWEHM BUILDING  
ATLANTIC CITY

## Louis F. Mohr & Company Organ Maintenance

2899 Valentine Avenue, New York City

Telephone: SEdgwick 3-5628

NIGHT AND DAY

*Emergency Service  
Yearly Contracts*

ELECTRIC ACTION INSTALLED  
HARPS — CHIMES — BLOWERS

*An Organ Properly Maintained  
Means Better Music*

## WILLIAM A. Goldsworthy

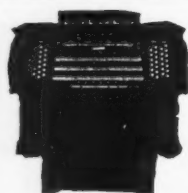
Specializing in

**Liturgy  
Pageants  
Service Matters  
Criticizing and Editing mss.  
for Composers**

St. Mark's in Bouwerie

234 E. 11th St.

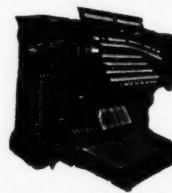
NEW YORK



## GUSTAV F. DÖHRING INVITES DEMONSTRATION OF HILLGREEN, LANE & COMPANY ORGANS OF QUALITY

Maintenance  
Rebuilding — Modernizing  
Tonal Reconstruction

Address: G. F. Döhring  
225 Fifth Ave., New York, N. Y.



## • DR. DAVID McK. WILLIAMS

St. Bartholomew's, New York  
 Smart, The New-Born King  
 Gauntlet, Once in royal David's city  
 Dering, Quem vidistis pastores  
 Praetorius, The morning star  
 Warlock, Lullay lullay  
 Dickinson, Angels o'er the fields  
 Taylor, The Three Ships  
 Manney, Sleep little Dove  
 Adam, O Holy Night  
 Praetorius, Lo how a Rose  
 Handel, Behold a Virgin  
 Stewart, On this day  
 Pearsall, In dulci jubilo  
 Bortniansky, Cherubim Song  
 Saar, Joseph dearest  
 Zimmermann, Now let the joyous bells  
 D. McK. Williams, The Storke  
 Praetorius, To us is born Immanuel

Selections are from five services.

## Organ Selections

The following are taken from all the calendars available as representing some of the

**E. Arne Hovdesven**

Wittenberg College

Springfield

Ohio

**John M. Klein**

Mus. Bac., A.A.G.O.

Broad Street Presbyterian Church

Columbus, Ohio

**Harry Welliver**

Mus. M.

State Teachers College

Minot

North Dakota

**Julian R. Williams**

St. Stephen's Church

Sewickley

Pennsylvania

**Dale W. Young**

Jordan Conservatory  
 Zion Evangelical Church

Indianapolis

Indiana

## better preludes and postludes.

Bach, Break Forth O Beateous  
 This Day it is so Full of Joy  
 Bonnet, Rhapsodie Catalane  
 Brahms, A Rose Breaks into Bloom  
 Dethier, Christmas  
 Dupre, In Dulci Jubilo  
 Edmundson, Fantasy on Adeste Fideles  
 Kreckel, Silent Night  
 Maleingreau, Symphonie de Noel  
 Yon, Gesu Bambino

## Oratorios

Bach's "Christmas Oratorio" was given by Mr. Rebstock;

Saint-Saens' "Christmas Oratorio," by Dr. Harold Vincent Milligan, Riverside Church, New York.

## Choir-Year Booklet

• Donald D. Kettring, M.S.M., of Westminster Presbyterian, Lincoln, Neb., has issued an attractively mimeographed 16-page 7x9 booklet of 'Music in Westminster' for the 1937-8 season. The names of all choristers in the five choirs are listed with the individual attendance record, running from 100% down to 48%, with the vast majority in the 90's and 80's. Eighteen choristers scored 100%.

## September Recitals

• DR. LOUIS L. BALOGH  
 Museum of Art, Cleveland  
 Sept. 4, 5:15

Bach, Concerto Dm  
 Franck, Prelude-Fugue-Variations  
 Handel, Water Music: Allegro  
 Yon, Minuetto Antico e Musetto  
 Kinder, Exultemus  
 Dubois, Fiat Lux

• ROBERT ELMORE  
 WFIL Broadcasts, Philadelphia  
 Sept. 4, 11, 18, 25, 10:00 p.m.

\*Boellmann, Choral; Menuet.  
 Chenoweth, Evening in Venice  
 Franck, Piece Heroique  
 Hymntune by request  
 \*Guilmant, Son. 1: Allegro  
 Remondi, Pastorale  
 Tchaikowsky, Andante Cantabile, Op. 11

**HEADQUARTERS**  
 for **CHOIR GOWNS**  
 PULPIT ROBES • EMBROIDERIES  
 HANGINGS • STOLAS • VESTMENTS  
 ALTAR APPOINTMENTS  
 COMMUNION SERVICE  
 NEW CATALOG on Request  
**NATIONAL ACADEMIC CAP & GOWN CO.**  
 821-23 ARCH ST. PHILADELPHIA, PA.

Weaver-j, Squirrel  
 Yon, Concert Study 2  
 \*Bossi, Alla Marcia  
 Kinder-j, In Moonlight  
 Liszt, Prelude & Fugue on Bach  
 Bach, Aria F  
 \*Bach, Prelude & Fugue C  
 Guilmant, Cantilene Pastorale  
 Tchaikowsky, Chinese Dance  
 Yon, Hymn of Glory

• ARTHUR W. QUIMBY  
 Museum of Art, Cleveland  
 Sept. 11, 18, 25, 5:15  
 Bach, Prelude & Fugue C  
 Franck, Prelude-Fugue-Variations  
 McKinley, St. Catherine Fantasy  
 Brahms, Deck Thyself  
 O World I E'en must leave  
 Boellmann, Gothicque: Toccata  
 Wednesday, 8:15 (date not given)  
 Pachelbel, Toccata  
 Frescobaldi, La Messa della Domenica

**Play a modern 3-manual Organ**

50¢ an hour. 5 ranks, 25 stops, 6 couplers, 9 combs. Standard A.G.O. console. Strict privacy for practice. For daytime or evening appointments, phone Plaza 8-0606.

**ORGANISTS CO-OPERATIVE GUILD**

210 East 58th Street, New York City

**Robert Elmore**

Concert Organist

Management: Richard Copley  
 113 West 57th Street New York

**Marshall Bidwell**

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA.

**Joseph W. Clokey**

COMPOSER—ORGANIST

Pomona College

CLAREMONT

CALIFORNIA

**St. Luke's Choristers**

Long Beach, California

William Ripley Dorr, Director

Current Motion Picture Recordings:

Marie Antoinette — Three Comrades

The Crowd Roars — White Banners

**HUGH McAMIS**

Sherman Square Studios - 160 West 73rd St., New York

**Laurence H. Montague - A. A. G. O.**

Recitals which display the organ, and appeal to the people.

North Presbyterian Church

Buffalo, New York

**HOLTKAMP "STRAIGHT" ORGANS**

WITH SLIDER OR  
 INDIVIDUAL VALVE  
 C H E S T S

also

PORTATIVES

POSITIVES

RÜCKPOSITIVS

A Holtkamp Positiv added to your present organ will clarify the ensembles and provide an amazing number of bright and colorful sonorities for the details of any music you may play.

THE VOTTELER-HOLTKAMP-SPARLING ORGAN COMPANY

3265 West 30th Street, Cleveland, Ohio



Bach, Prelude & Fugue Cm  
Schumann, Canon No. 4  
Vierne, Divertissement  
Hoyer, Prelude & Fugue Dm  
Reger, Melodia  
McKinley, Amsterdam Fantasy

### Dr. Marshall Bidwell's Recitals

1937-1938 Season Summary

• Carnegie Institute, Pittsburgh, has issued its annual booklet of recital programs by Dr. Marshall Bidwell on the 4-126 Aeolian-Skinner in Carnegie Music Hall, from recital No. 3088, Oct. 2, 1937, to No. 3164, June 26, 1938. Programs are given Saturday evenings at 8:15 and Sunday afternoons at 4:00.

From Dr. Bidwell's foreword, these figures:

77 Recitals;  
949 Compositions;  
820 Organ solos, representing  
248 Composers, among whom were  
81 Americans;  
103 First-performances in the series.  
"The Saturday recitals are planned for the educated music lover . . . Sunday programs are of a more popular nature . . . This year, as in the past four seasons, we

invited outstanding" choruses (singing unaccompanied) and instrumental soloists "to appear on some of the Saturday programs . . . The students assisting are chosen from the music department of the Carnegie Institute of Technology and the public schools. On rare occasions, other choral organizations have been asked to appear . . . December 5 we collaborated with the International Institute in presenting a program of Christmas carols sung by 17 nationality choirs."

Dr. Bidwell lists the composers represented most frequently:

124 Bach  
35 Handel  
22 Mendelssohn, Wagner  
18 Guilmant  
17 Beethoven, Widor  
14 Tchaikowsky  
12 Franck, Schubert  
11 Gaul, Karg-Elert, Vierne  
10 Bedell  
9 Brahms, Chopin, Corelli, Debussy, Du-bois, Edmundson, Mozart  
8 Grieg, Nevin  
7 Bizet, MacDowell, Saint-Saens, Yon  
6 Hadyn, Liszt, Miller

Normally Dr. Bidwell did not repeat numbers through the season; of the 124 Bach selections, only three or four were played twice each. The booklet is provided with a fairly complete and definitely interesting index, from which we quote the following selections representative of contemporary composers:

Barnes, Gregorian Toccata  
Bedell, all 10 compositions  
Bidwell, Evening Idyl  
Fantasy on Christmas Carols  
Fantasy on Foster Melodies  
Reverie on Handel Theme  
Bingham, Roulade  
Bonnet, Ariel; Elves;  
Romance sans Paroles;  
Concert Variations.

Chenoweth, Bourree & Musette  
Clokey, The Cat; Old French Carol.  
Dallier, Stella Maturna

Toccata Electa ut Sol  
Dethier, The Brook; Christmas;  
Prelude Em; Carol Variations.

Dickinson, Berceuse  
Diggle, A Christmas Carologue  
Dundee Prelude-Fugue-Variations

Dupre, Cortege & Litany  
Two Versets and Toccata Ave Maris  
Edmundson, Danse Gracieuse  
Christus Resurrexit

Elfin Dance  
Folksong Prelude  
Bells Through the Trees  
In Dulci Jubilo

Vom Himmel Hoch  
Federlein, Scherzo Dm  
Floyd, Antiphon on Litany

Netherlands Choralprelude  
Sandmaennchen  
Prelude on Veni Emmanuel

Reflections of Old Soldier  
Gaul, Hebrew Song of Thanksgiving  
Ascension Fiesta

Chant for Dead Heroes  
Daguerrotype of Old Mother  
Easter on Mt. Rubidoux

Easter with Penna. Moravians  
Foster of Old Allegheny  
Yasnaya Polyana

Harker, Noel on Old French Carol  
Jacob, Les Heures Bourguignonnes  
Jennings, Prelude-Sarabande-Fugue  
Johnston, Evensong; Resurrection Morn.  
Kinder, In Springtime

Kramer, Eklog  
Loud, Thisteddown  
McAmis, Dreams  
McKinley, St. Clement Fantasia  
Maitland, Concert Overture  
Maleingreau, Tumult in Praetorium  
Miller, Go Chain the Lion Down  
Indian Idyll  
It's a-Me O Lawd  
Scottie's Pranks & Moods  
Steal Away  
Thakay-Yama  
Nevin, The Clown  
Sketches of the City  
Sonata Tripartite  
Oetting, Prelude & Fugue Em  
Prelude on O Little Town  
Poister, Christmas Cradle Song  
Rogers, Allegro on Gregorian Theme  
Arioso  
Sonata 1

## Arthur Leslie Jacobs

F.W.C.S.

Minister of Music  
First Congregational Church  
LOS ANGELES, CALIF.

## Frank B. Jordan

M. Mus.

Illinois Wesleyan  
University  
Bloomington

## Edwin Arthur Kraft

Recitals and Instruction

Trinity Cathedral Cleveland, Ohio

## Claude L. Murphree

F.A.G.O.

University of Florida  
Gainesville, Fla.

Staff Organist, WRUF  
Organist-Director, First Baptist Church

## G. Darlington Richards

Organist--Choir Master  
ST. JAMES' CHURCH  
NEW YORK

Madison Avenue at 71st Street  
Ten-Lesson Course in  
Boy Choir Training

## Grace Leeds Darnell

Mus. Bac., F.A.G.O.

Organist--Choir Director

St. Mary's in the Garden

521 West 126th Street

NEW YORK CITY

Special course in  
Organizing and Training Junior Choirs

## Clarence Dickinson

MUS. DOC.

CONCERT ORGANIST

Organist and Director of Music, The Brick Church and Union Theological Seminary;  
Director of the School of Sacred Music of Union Theological Seminary.

412 Fifth Avenue, New York City

## Harold W. Gilbert

Mus. Bac.

Director of St. Peter's Choir School  
319 Lombard St. Philadelphia

Episcopal Church Music  
and  
Boy Choir Training

## Dr. Ray Hastings

27th year at the

Philharmonic Auditorium

LOS ANGELES

CALIF.

## H. William Hawke

Mus. Bac. (Tor.)

St. Mark's Church

1625 Locust St., Philadelphia, Penna.

Specializing in  
Services and Music of the Church  
Plainsong Instruction

# ERNEST MITCHELL

RECITALS GRACE CHURCH, NEW YORK LESSONS

Rowley, The Four Wings  
 Russell, Bells of St. Anne  
 Song of the Basket Weaver  
 Up the Saguenay  
 Saxton, A Carol Rhapsody  
 Paraphrase on Brahms' Lullaby  
 Sowerby, Carillon  
 Swinnen, Chinoiserie  
 Taylor, Looking-Glass Dedication  
 Thompson, Ariel  
 Elegie to American Soldier  
 Weaver, Squirrel  
 Whitmer, Two Christmas Folksongs  
 Willan, Choralprelude on Andernach  
 Yon, Canto Elegiac  
 Christmas in Sicily  
 Concert Study Dm  
 Cristo Trionfante  
 Gesu Bambino  
 l'Organo Primitivo  
 Hymn of Glory

**Albert Riemenschneider**  
 Director  
 Baldwin-Wallace Conservatory, Berea  
**RECITALS**  
**INSTRUCTION and COACHING**  
**MASTER CLASSES**  
 10,001 Edgewater Drive, Cleveland, Ohio

**Edith E. Sackett**  
 B.M., A.A.G.O.  
 Junior Choir Lecture and Training Courses  
 Minister of Music  
**Christ Lutheran Church**  
 Faculty  
**Westminster Choir School**  
 Baltimore, Md.  
 Princeton, N. J.

**C. Albert Scholin**  
 M. M.  
**Organist-Choirmaster**  
 Kingshighway Presbyterian  
 Church  
 St. Louis Missouri

**SCHREINER**  
 Organist at  
 University of California  
 at Los Angeles  
 The Tabernacle  
 Salt Lake City

**Harold Schwab**  
 LASSELL JUNIOR COLLEGE  
 UNION CHURCH, WABAN  
**Organ—Theory—Pianoforte**  
 95 Gainsborough Street  
 BOSTON, MASSACHUSETTS

**FRANK VAN DUSEN**

Kimball Hall American Conservatory of Music Chicago, Illinois

### Kilgen Contracts

• Ardmore, Okla.: First Presbyterian has contracted for the complete rebuilding of its 2m organ for the church auditorium, and at the same time is purchasing a 'petit ensemble' for the Sunday-school room; both instruments are scheduled for early fall.

Jackson, Tenn.: Hays Avenue M. E. has purchased a 2m straight for fall installation. Lawrenceville, Ga.: Methodist Church has purchased a 'petit ensemble.'

Omaha, Neb.: Holy Rosary R. C. has purchased a 'petit ensemble.'

Ottawa, Kans.: First Baptist has ordered a 2m, to retain some of the pipework of the old organ.

Ottumwa, Iowa: Frank Niemeyer has contracted for a 3-27 for early fall installation in his residence; stoplist and details in these or later columns.

St. Louis: One of the new 'petit ensembles' was placed on the stage of the Municipal Auditorium for the international convention of the Missouri Synod of the Lutheran Church. More than 3000 persons attended from all parts of the world and some "remarkably fine choirs" from various churches participated. The detached console was located on the stage, forward and to the right; the pipework was housed in an ornamental case and placed directly behind the altar, for which it served as a background.

Tucson, Ariz.: St. Joseph's Academy has ordered a 'petit ensemble.'

Tulsa, Okla.: St. John's Hospital has ordered a 2-14, straight manual-work, for early fall installation in the rear gallery of the chapel, with case of display-pipes; stop-tongue console, Great enclosed in its own expression chamber. Rev. Thomas Schaefer, O.S.B., a prominent organist in the Benedictine order, was consultant and will play the dedicatory recital.

### W. Brownell Martin

• has been appointed organist of the First Congregational, Los Angeles, effective Sept. 1, according to announcement of Arthur Leslie Jacobs, director of music of the Church. He studied in the Westminster Choir School and holds the Mus.Bac. and M.M. degrees.

### George A. Wedge

• on July 1 began his new duties as director of the Institute of Musical Art, of the Juilliard School of Music, New York. He graduated from the Institute in organ in 1910, and became a member of the theory faculty that same year; in 1911 he took the diploma in piano, and in 1912 diploma in composition. He advanced in the faculty until he became in 1937 the acting director. In 1931 he organized the Juilliard Summer School, which he continues to direct. For two years he was on the faculty of Curtis Institute.

### Organist Preaches Sermon

• Arthur Leslie Jacobs, organist of the justly famous First Congregational, Los Angeles, preached the morning sermon at the June 19 choir-recognition service, and the sermon has been reprinted in leaflet form.

### \$100. for College Song

• Goucher College, Baltimore, Md., offers \$100. for a college song, words and music, for women's voices. Full details from the College.

### \$200. Prize by The Diapason

• The Diapason, Chicago, official organ of the A.G.O., offers \$200. for an organ composition in extended form, by any "resident of the United States regardless of nationality." Competition closes Jan. 1, 1939. Full details from the Guild, 1270 Sixth Ave., New York, N. Y.

### Gordon D. Banker

• died of cerebral hemorrhage Aug. 2 at the age of 48. He was born in Brooklyn, N. Y., and until recently had been a theater organist; a year ago he was appointed to St. James P. E., Elmhurst, N. Y. He is survived by his widow and three children.

### Albert D. Christy

• died July 16 at the age of 77 in the Masonic Home, Utica, N. Y. For several decades he had been organist of churches and lodges in New York City; for half a century he taught piano in the Metropolitan district. He is survived by his widow, a daughter, and two sons.

### The Rev. John M. Petter, S.T.D.

• president of the Society of St. Gregory of America died July 20 in Rochester, N. Y.

### Ernest Arthur Simon

BOY VOICE TRAINING  
 CONSULTING CHOIRMASTER  
 Choirmaster-Organist,  
 Christ Church Cathedral  
 Address:  
 Christ Church Cathedral House,  
 Louisville, Ky.

### Leslie P. Spelman

University of Redlands

REDLANDS

CALIFORNIA

### JOHN STANDERWICK

Recitals — Instruction

Bethel Presbyterian Church

EAST ORANGE, N. J.

### George Wm. Volkel

Mus. Bac., F.A.G.O.

Organist and Choirmaster

Emmanuel Baptist Church

36 St. James Place

Brooklyn, N. Y.

### Wm. E. Zeuch

Organist-Choirmaster

First Church in Boston

BOSTON

MASS.

**ORGANISTS**

(\*See advertisement elsewhere in this issue.)

- ATHEY, Edith B.  
Francis Asbury M.E. Church South;  
The S. H. Hines Funeral Home;  
Washington, D. C.
- \*BIDWELL, Marshall, Mus.Doc.
- BIGGS, E. Power  
45 Mt. Auburn St., Cambridge, Mass.
- CHENEY, Winslow  
10 West 58th St., New York, N. Y.
- \*CLOKEY, Joseph W.  
Pomona College, Claremont, Calif.
- COOPER, Harry E., Mus.Doc., F.A.G.O.  
Meredith College, Raleigh, N. C.
- \*DARNELL, Grace Leeds
- \*DICKINSON, Clarence, Mus. Doc.
- DORR, William Ripley\*
- DUNKLEY, Ferdinand,  
Temple Sinai;  
Prof. of Organ, Theory & Composition,  
Loyola University College of Music;  
1915 Calhoun St., New Orleans, La.
- EDMUNDSON, Garth  
New Castle, Pa.
- EIGENSCHENK, Dr. Edward  
Kimball Hall, Chicago, Ill.
- ELMORE, Robert  
130 Walnut Ave., Wayne, Penna.
- FERRIS, Isabel Dungan  
Wilson College, Chambersburg, Pa.
- FISHER, Wayne  
2405 Auburn Ave., Mt. Auburn, Cincinnati, O.
- FOX, Virgil  
1316 Park Ave., Baltimore, Md.
- GILBERT, Harold W., Mus. Bac.\*
- GLEASON, Harold  
EASTMAN SCHOOL OF MUSIC  
Rochester, New York.
- GOLDSWORTHY, Wm. A.  
234 East 11th St., New York City.
- HARRIS, Ralph A., M.S.M., F.A.G.O.  
Org.-Choirmaster, St. Paul's Church,  
157 St. Paul's Place, Brooklyn, N. Y.
- \*HASTINGS, Ray, Mus. Doc.
- \*HAWKE, H. William, Mus. Bac.
- \*HOVDESVEN, E. Arne
- JACOBS, Arthur Leslie, F.W.C.S.\*
- JORDAN, Frank B., M.Mus.\*
- KLEIN, John M., Mus.Bac.\*
- \*KRAFT, Edwin Arthur  
Trinity Cathedral, Cleveland, Ohio.
- \*LaBERGE, Bernard R.  
2 West 46th St., New York City.
- LOCKWOOD, Charlotte  
Murray Hill, New Jersey.
- LOUD, John Hermann, F.A.G.O.  
Recitals, Instruction;  
Park Street Church, Boston (1915);  
9 Denton Road West, Wellesley, Mass.
- MARSH, William J.  
Fort Worth, Texas.
- \*McAMIS, Hugh
- McCURDY, Alexander, Mus.Doc.  
Curtis Institute of Music, Philadelphia, Pa.
- MIRANDA, Max Garver, Mus. Bac. A.A.G.O.  
Dir. Mus. Dept. and College Org., Beloit  
College; First Presbyterian Church.  
Residence: 931 Church St., Beloit, Wis.
- \*MITCHELL, Ernest
- \*MURPHREE, Claude L., F.A.G.O.
- POISTER, Arthur  
Oberlin Conservatory, Oberlin, Ohio.
- PORTER, Hugh  
99 Claremont Ave., New York.
- \*RICHARDS, G. Darlington
- \*RIEMENSCHNEIDER, Albert
- SACKETT, Edith E., B.M.\*
- SCHOLIN, C. Albert, M.M.\*
- \*SCHREINER, Alexander  
Univ. California, Los Angeles, Calif.
- \*SCHWAB, Harold
- SEIBERT, Henry F., Mus. Doc.  
Lutheran Church of the Holy Trinity,  
Central Park West at 65th Street, New York.
- \*SIMON, Ernest Arthur
- SIMPSON, Guy Criss  
Concert Organist  
University of Kansas, Lawrence, Kans.
- SPELMAN, Leslie P.\*
- \*STANDERWICK, John
- THOMPSON, Van Denman, Mus. Bac., F.A.G.O.  
De Pauw University,  
Greencastle, Ind.

- VAN DUSEN, Frank, Mus. Bac.
- VOLKEL, George William\*
- WEINRICH, Carl  
77 Jefferson Road, Princeton, N. J.
- WELLIVER, Harry, Mus.M.\*
- WESTERFIELD, George W., F.A.G.O.  
N. Y. Representative Spencer steel "Orgoblo"  
(see adv.); installations, service, 155 Bain-  
bridge St., Brooklyn, N. Y. Jefferson 3-8010.
- WHITE, Ernest  
145 West 46th St., New York.
- \*WILLIAMS, Julian R.  
St. Stephen's P. E., Sewickley, Penna.
- YON, Pietro A.  
853 Carnegie Hall, New York City.
- YOUNG, Dale W.\*
- \*ZEUCH, Wm. E.  
First Church in Boston, Boston, Mass.

**CONSERVATORIES**

- GUILMANT ORGAN SCHOOL,  
12 West 12th St., New York City.
- OBERLIN CONSERVATORY  
Oberlin, Ohio.
- SCHOOL OF SACRED MUSIC  
Union Theo. Seminary, New York City.
- WESTMINSTER CHOIR SCHOOL  
Princeton, N. J.

**PUBLISHERS**

- BIRCHARD, C. C. Birchard & Co.  
221 Columbus Ave., Boston, Mass.
- FISCHER, J. Fischer & Bro.  
119 West 40th St., New York City.
- GALAXY MUSIC CORPORATION  
17 West 46th St., New York City.
- GRAY, The H. W. Gray Co.  
159 East 48th St., New York City.
- SCHIRMER, G. Schirmer Inc.  
3 East 43rd St., New York City.
- SUMMY, Clayton F. Summy Co.  
321 S. Wabash Ave., Chicago, Ill.

**T. A. O. DIRECTORY**

- AMERICAN ORGANIST, THE  
Richmond Staten Island, New York, N. Y.
- BARNES, Dr. Wm. H.  
Associate Editor, Organ Department,  
1112 S. Wabash Ave., Chicago
- BRANT, Leroy V.  
Contributor, Church Department,  
The Institute of Music, San Jose, Calif.
- DIGGLE, Dr. Roland  
Contributor, Review Department,  
260 S. Citrus Ave., Los Angeles, Calif.
- DUNHAM, Rowland W.  
Associate Editor, Church Department,  
University of Colorado, Boulder, Col.
- JACOBS, Arthur Leslie, F.W.C.S.  
Contributor, Church Department  
535 S. Hoover St., Los Angeles, Calif.
- ORGAN INTERESTS INC.  
Richmond Staten Island, New York, N. Y.
- SCHMINKE, Dr. Oscar E.  
Contributor and German Translator  
50 Rockland Pl., New Rochelle, N. Y.
- VOSELLER, Elizabeth Van Fleet  
Contributor, Children's Choir  
110 Main St., Flemington, N. J.

**Where is Yours?**

The finest names and products in the American organ world are listed on this page. If yours is not among them, why not? Want to be among the unknown? or the well known?

**BUILDERS**

- AEOLIAN-SKINNER ORGAN CO.  
Main Office: 677 Fifth Ave., New York City  
Res.-Studio: 689 Fifth Ave., New York City.  
Factory: Boston, Mass.
- CASAVANT FRERES  
St. Hyacinthe, P. Q., Canada.
- AUSTIN ORGANS INC.  
Main Office: Hartford, Conn.  
New York: 522 Fifth Ave.
- ESTEY ORGAN CORPORATION  
Brattleboro, Vermont.  
New York: 5 West 52nd St.
- HALL ORGAN CO.  
Main Office: West Haven, Conn.  
Chicago: 615 North Fifth Ave., Maywood.  
New York: 67 East 89th St.
- HILLGREEN, LANE & CO.  
Main Office: Alliance, Ohio.  
New York: G. F. Dohring, 225 Fifth Ave.
- KILGEN, Geo. Kilgen & Son Inc.  
Main: 4016 N. Union Blvd., St. Louis, Mo.  
Boston: 20 S. Atlantic St.  
Charlotte, N. C.: 938 Berkeley Ave.  
Chicago: 418 Wrigley Bldg.  
Denver: 856 Harrison St.  
Detroit: 19,657 Andover.  
Los Angeles: 150 Glendale Blvd.  
New York: 109 West 57th St.  
Salt Lake City 165 Edith Ave.  
San Antonio: 102 Dilworth Ave.  
Seattle: 4212 Phiney Ave.
- MOLLER, M. P. Moller Inc.  
Main Office: Hagerstown, Md.  
Chicago, Ill: 332 S. Michigan Ave.  
New York: Waldorf-Astoria Hotel.  
Philadelphia: 91 Union Ave., Lansdowne.
- REUTER ORGAN CO.  
Lawrence, Kansas.
- VOTTELER-HOLTkamp-SPARLING ORGAN CO.  
3265 West 30th St., Cleveland, Ohio.
- WICKS ORGAN CO.  
Highland, Illinois.

**ARCHITECTS**

- BARNES, William H., Mus.Doc.  
1112 S. Wabash Ave., Chicago
- ELLIOT, Robert Pier  
128 West 57th St., New York.
- MONTAGUE, Laurence H.  
81 Princeton Blvd., Kenmore-Buffalo, N. Y.  
(Associated with Wicks Organ Co.)
- RICHARDS, Emerson  
Atlantic City, N. J.

**CUSTODIANS**

- DELOSH BROTHERS,  
Guaranteed used organs, tuning, maintenance.  
35-08 105th St., Corona, N. Y. HAV. 4-8575.
- DOHRING, Gustav F.  
Edgewater-on-Hudson, N. J.
- MOHR, Louis F. Mohr & Co.  
2899 Valentine Ave., New York City.
- SCHLETTE, Charles G.  
Church organs rebuilt, tuned, repaired; yearly  
contracts; Blowing plants installed; etc.  
1442 Gillespie Ave., New York. WESt. 7-3944.

**EQUIPMENT**

- Amplification, see Rangertone
- Blowers, see Spencer-Turbine
- Combination-Action, see Reiser
- DEAGAN, J. C. Deagan Inc.  
Percussion instruments,  
1770 Berreau Avenue, Chicago, Ill.
- Electric-Action, see Reiser
- Electro-tone, see Rangertone
- Ivory, see Reiser
- MAAS ORGAN CO., LTD., Chimes  
3015 Casitas Ave., Los Angeles, Calif.
- "ORGOBLO," see Spencer-Turbine
- Percussion, see Deagan
- RANGERTONE, INC.  
201 Verona Ave., Newark, N. J.
- Recording, see Rangertone
- REISNER, W. H. Reiser Mfg. Co. Inc.  
Action parts of all kinds  
Hagerstown, Md.
- SPENCER TURBINE CO.  
Blowers,  
Hartford, Conn.



## *Where Protection is Automatic!*

Throughout the years—in good times and bad—the quality of the Hall Organ has been rigidly held at a high structural and tonal level. It always has been, and always will be, built up to a standard, not down to a price!

Because of this fact—which is widely known—churches have felt they could commission any one of their members, whether musically trained or not, to purchase a Hall Organ and be absolutely sure he would be given a square deal automatically.



BRANCHES:  
New York  
Philadelphia  
Chicago  
Detroit  
Los Angeles

## Casabant Organs

are known the world over  
for their tone qualities and  
the reliability of the action

BUILT BY

## Casabant Frères, Ltd.

A. G. CASAVANT, *President*  
St. Hyacinthe, P.Q., Canada

*Representatives in U. S. A.*

W. Lavallee . . . . . New York City  
5234 Netherland Avenue

J. A. Hebert . . . . . Detroit, Mich.  
3277 Carter Avenue

J. A. R. Morel . . . . . Watertown, Mass.  
275 North Beacon Street

Geo. H. Clark . . . . . Oak Park, Ill.  
244 Home Avenue

A. R. Temple . . . . . Chicago, Ill.  
2939 West Lake St.

**THE FIRST CASAVANT ORGAN WAS INSTALLED IN 1837**

## AEOLIAN-SKINNER ORGAN COMPANY

*Another Important Christian Science Church*

**THE SIXTH CHURCH OF CHRIST, SCIENTIST**

**Detroit, Michigan**

*Selects*

## The Skinner Organ

Another endorsement of the fundamentally correct principles of tonal design employed after long research and experimentation by Aeolian-Skinner experts, comprising individual beauty of voice, capacity for blend, independence of the pedal and grandeur without noise in ensemble.

## AEOLIAN - SKINNER ORGAN COMPANY

**ORGAN ARCHITECTS AND BUILDERS**

*Skinner Organs*  
*Aeolian Organs*

CHURCH  
RESIDENCE  
AUDITORIUM  
UNIVERSITY

**677 Fifth Avenue -- New York, N. Y.**

**FACTORY: Boston, Massachusetts**

## REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

### Choir Music

*These reviews include the best of the current publications of all publishers; even though in some cases the publishers themselves do not deem their works of sufficient merit to be worth presentation in these pages, the reviewers occasionally find something they believe an occasional reader may want to know about. All abbreviations are explained on the Index page.*

\*A5 — Bach, ar. G. W. Kemmer: "When Thou art near," 6p. me. (Gray, 15¢). The 5th part is set for solo voice, and though it goes freely to A-flat the Arranger suggests it be sung by junior choir.

AW3+ — Roberta BITGOOD: "The greatest of these is love," 7p. me. (Gray, 15¢). Three pages for solo voice; chorus parts in good range; part-writing consistently good; an attractive anthem.

A4+ — C. H. H. BOOTH: "Awake my soul," 5p. me. (Pond, 15¢). A simple, melodious, rhythmic praise anthem; middle section for solo voice or junior choir; recapitulation for chorus and solo or juniors. Most volunteer choirs will like it.

A1 — P. C. BUCK: "My Father for another night," 2p. e. (Birchard, 6¢). Published in 1926, but a splendid unison anthem for men's voices, with fine originality; better not miss this one.

A — Joseph W. CLOKEY: "Benedictus es Domine," (Gray, 15¢). There are four settings; Nos. 1 and 2 in C and B-flat, "arranged from themes of William Byrde," and Nos. 3 and 4 in G and C on Orlando di Lasso themes. All are easy, thoroughly good, true church music, and of somewhat unusual flavor; our choice would be No. 1 to start with.

A — Roland DIGGLE: "Benedictus es Domine," 6p. me. (Pond, 15¢). An unusually good setting.

\*AW3S — J. Fletcher, ar. Booth: "The Master's Table," 3p. e. (Pond, 15¢). A communion hymn of simple but attractive qualities.

A8 — Walter GOODELL: "Legend," 11p. cu. md. (Summy, 15¢). Opens with 12 measures of humming, and then the text; the usual pattern is followed—unison opening theme followed by harmony. It's an interesting setting of "Into the woods my Master went," for those capable of doing unaccompanied 8-part work. Could be made highly effective.

A — Carl F. MUELLER: "Bless the Lord O my soul," 5p. cu. me. (G. Schirmer, 12¢). Somewhat like a mood-painting, with anticipated accents and complete phrases sung to one syllable; the whole producing an effect of awe and reverence rather than praise. One phrase-pattern occurs ten times with additional repetitions only slightly different; this makes the performer's part the more difficult, but the anthem none the less is more than worth the effort.

A — N. Lindsay NORDEN: "Morning Service," 38p. c. me. (Bloch, \$2.00). A Jewish service for Passover, Pentecost, Booths, three festivals, set according to the Union Prayer Book, by the organist of Rodeph Shalom Synagogue, Philadelphia.

\*A6 — R. H. Pritchard, ar. G. J. Jones: "Love Divine," 9p. cu. me. (G. Schirmer, 15¢). Opens with trio of women's voices in harmonic style but with occasional lapses into two-part; then 4-part humming chorus with baritone solo voice duplicating the soprano part, baritone taking the text; later baritone is displaced by soprano-contralto duet, and finally all sing the words. Smooth, agreeable music, but would have been more effective had the arranger worked a little more seriously.

A — J. E. ROBERTS: "Thou hast loved us love us still," 6p. e. (Schmidt, 12¢). Soprano solo, chorus, soprano-contralto duet, then chorus, all in gospel-hymn style; tuneful, rhythmic, sentimental.

A — Myron J. ROBERTS: "The Storm on Lake Galilee," 4p. e. (Gray, 12¢). Here's something out of the ordinary: a real organ background against which the minister reads the story, interrupted by the chorus singing parts of it. Could be most dramatic and effective. Interestingly written but needs a pretty well educated congregation to receive it. Why not more things like this in the service?

### Organ Music for Christmas

From the latest Christmas programs available

• Organ music for Christmas is scarce; the 1937 services reflected all too few selections. Among them were Dethier's *Christmas*, Edmundson's *Fantasy on Adeste Fideles*, Kreckel's *Silent Night*, and Yon's *Gesu Bambino*, as the American offerings. Some organists are content if the Christmas flavor is confined to the title; the works here listed have the flavor in the music more than in the title.

Dethier's *Christmas* (20p. d. J. Fischer & Bro., 1902, \$1.00) is a composition of concert proportions, which begins softly and ends in a blaze of glory, in the mean time presenting the Christmas spirit at its very best. With original materials, the Composer works up from a quiet beginning to a paean of praise, and you already know it's Christmas before the second page is done; it is difficult to know just how this Christmas feeling gets into the notes, for they don't look it. The piece then subsides to a pastorale theme of real beauty, with a three-note motif that may have been taken from "Silent night." On page 7 begins the second half of the piece, this time a set of splendid variations on "Adeste Fideles," which build up and up till a glorious climax closes the work. But the piece is difficult, so be prepared to do a lot of work; when the work is done, you'll have a Christmas prelude that will be ever new and welcome every Christmas morning thereafter.

Edmundson's *A Carpenter is Born*, from the *Apostolic Symphony* (published separately, 5p. me. J. Fischer & Bro., 1936, 60¢). Here we have mood-music, with the Composer supplying himself a title and then trying to fit music to it. Consecutive-fifths are present in great abundance, but instead of being bare and ugly, they have a faint charm; with the right registration (on a large, rich organ) the piece will make a real impression. It's a dreamy sort of a thing; we suggest it for the Sundays before or after Christmas. (This was not listed in our 1937 selections but is mentioned here because of its title and the fact that it came to light when searching the library for the other Edmundson works.)

Edmundson's *Christmas Suite, No. 1*, 12p. md. (H. W. Gray, 1932, \$1.50). The three movements are *March of the Magi*, *Virgin's Slumber Song*, *Carillon*. Here we have mood-painting, with Christmas titles; organists of good technic and rich organs should by all means have this for the Sundays surrounding Christmas. Play it on Diapasons and it will be painful, but play it on the soft rich tones with which a large modern organ abounds, and it will carry a real message for

## Guilmant Organ School

Dr. William C. Carl, Founder

Willard Irving Nevins, F. A. G. O., Director

### SPECIAL COURSES

"Church Service Improvisation" by T. Carl Whitmer begins October 20.

"Boy Choirs" by Norman Coke-Jephcott begins November 17.

Write for details

12 West 12th St., New York

**THE ERNEST M. SKINNER  
& SON COMPANY, INC.**

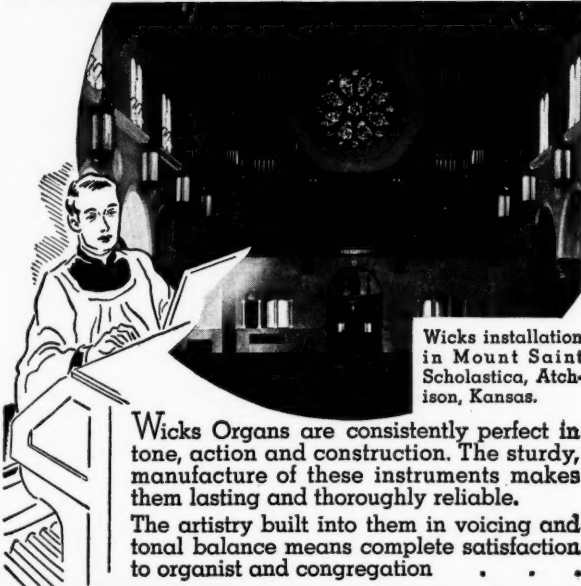
**ORGAN HALL**

**Methuen, Mass.**



It isn't what the advertising says — it is what the work says for itself.

*Maintaining a* **HIGH  
STANDARD** *at all times*



Wicks installation  
in Mount Saint  
Scholastica, Atch-  
ison, Kansas.

Wicks Organs are consistently perfect in tone, action and construction. The sturdy, manufacture of these instruments makes them lasting and thoroughly reliable. The artistry built into them in voicing and tonal balance means complete satisfaction to organist and congregation . . .

from  
\$895 to  
\$50,000

**WICKS ORGANS**

WICKS ORGAN COMPANY  
HIGHLAND, ILLINOIS • Dept.A.ORG.

**M. P. MÖLLER, INC.**

*installs two-manual organ*

*in the beautiful new chapel*

*of*

**HOFFMAN ORPHANAGE**

**LITTLESTOWN, PA.**

(MILLER I. KAST, Architect)



This institution belongs to and is supported by the Eastern Synod of the Evangelical and Reformed churches and the selection of the organ was by a committee representing many congregations. A number of organs were heard and inspected and the Möller was the unanimous choice.

In the smaller Möller organs will always be found the same high class mechanisms and artistic tone development which have won for our larger installations an enviable reputation.

We build organs of every size, but only one quality—always the best that we and our large staff of experts know how to do. That we succeed is proven by the selection of Möller organs by so many of those who know and appreciate quality.





the services. Any true lullaby is always lovely for Christmas; where is there a more beautiful one than *The Virgin's Slumber Song*? Organists are missing something if they fail to master this suite.

Edmundson's *Christus Advenit* (Christmas Suite, No. 2) 21p. md. (H. W. Gray, 1937, \$1.50). This one the musician will like better, the public less; it's built on four themes: *Adeste Fideles*, *Veni Emanuel*, *In Dulci Jubilo*, *Vom Himmel Hoch*, and it's fine writing throughout, with good music too. Again we suggest it as an invaluable addition to the church organist's repertoire for the services surrounding Christmas. A good organist at a large organ will have a happy time learning to get the most music from these interesting notes.

Kreckel's three books of *Musica Divina* (J. Fischer & Bro., \$1.25 each) are pretty well stocked with music on Christmas titles, and since the themes or motifs are Gregorian, these things should be ideal for the better Catholic and the high-Episcopalian churches.

In Book 1, even an English-speaking non-Catholic can spot such Christmas possibilities as *Veni Creator*, *Veni Veni Emmanuel*, *Jesu Redemptor Omnium* (even if not deliberately Christmas), *Lovely Infant*, *Adeste Fideles*, *Silent Night*. Our American organists must have been sleeping since Fischer published this book in 1932; take a try at *Lovely Infant* on page 55, if you still know what the word musical means. To this reviewer's personal taste, the organists who used the *Adeste Fideles* missed a better one when they passed *Silent Night*; as every true musician knows, you can't do anything to an established tune but murder it when you begin variations with it; so Mr. Kreckel doesn't fool with the tune at all, he merely lets it sing itself through, to the accompaniment of an attractive ornamental figuration in the right hand. Your congregation will bless you for giving them this on Christmas Sunday evening.

In Book 2 there is, chiefly, *Sleep Holy Babe*, a simple nocturne to make appealing music for the Christmas season.

Yon's *Gesu Bambino*, 5p. me. (J. Fischer & Bro., 1917, 60¢). Here is probably the most popular of all pieces of Christmas music for organ. So popular that it has had to be arranged for innumerable combinations of all sorts. The reason is that it makes use of the "Adeste Fideles" theme, with a beautiful pastorello melody by Mr. Yon, and Chimes used most effectively. There wasn't any composer wondering what note to put down next when this was being written; it's the kind of music that, once started, wrote itself out to the end. The only thing wrong with it is that it was used too much by too many people; some of them couldn't capture its poetic beauties and fumbled for that reason, while others couldn't find any double-fugue written into it anywhere and, deciding to get through with it in a hurry, fumbled because they raced it.

This, by the way things look at present, will constitute the organist's repertoire of favorites for the current coming Christmas season; if anything better appears, it will be a miracle.

## New Organ Music from Abroad

Reviews by Dr. ROLAND DIGGLE

• A most interesting collection of pieces suitable for the Christmas season is *Chorale Interludes on Christmas Carols* by Oliver Hersley GOTCH (published by the Composer) containing 19 pieces and some 73 pages of music, price 10s. 16d. The pieces range from the one-page andante on "While Shepherds Watched" to the ten-page fantasy on "Friends of Earth," an excellent piece of writing suitable for recital. The music has a style of its own and is organ music of real merit. More polyphonic than most modern organ music, it is correspondingly more difficult, not the type of thing to take up at the last minute and expect to play at sight. While the pieces are written on Christmas carols, many of them are not so well known that the music cannot be used at other times. For such use I would suggest *Rock the Cradle*, *Noble Stem of Jesse*, *Friends of Earth*. Among those especially suitable for Christmas are the fine "Noel," a splendid piece of eight pages that has some stunning passages, and the six-page fantasia on "While Shepherds Watched." I feel that this book is too fine to be overlooked and I hope many organists will make use of it. It is the type of music that will enhance any service.

## METHOD OF ORGAN PLAYING

A book by Harold Gleason

• 8x11, 269 pages, 'lithoprinted,' paper-covered. (Eastman School, \$3.00). Any book by Mr. Gleason on such a subject is good enough to merit printing rather than the photographic reproduction of typewritten manuscript and hand-drawn examples. First come introductory chapters on registration and the organ in general, and a clear exposition of the ornaments and how to interpret them. Then begin the real details of playing, starting with touch and the simplest of exercises, and continuing with exercises in all forms. It will be easy enough on the eyes to make full use of the simple exercises, but it may prove to be quite a strain to do much work on the more extended pieces given for practise; even the best hand manuscript is hard on the eyes. The publisher should have had these exercises properly engraved.

Pedal technic begins on page 85 and continues to page 141 with nothing but a long series of excellent examples for practise, feet alone. From 141 to 255 we have a continuous series of exercises for feet and hands together, and then the book closes with suggestions as to what studies and books to use for a graded course in piano playing, and the same "for a student who is majoring in organ and has time for three hours of practise daily" in a four-year course. Stoplists of nine ancient organs are reproduced, one from 1859, and the 1937 Aeolian-Skinner in the University of Rochester. Any organist, old or young, who wants to play the organ better will find much help in this book; it will cost him \$3.00 and be worth vastly more. (T.A.O. readers can order direct, or through T.A.O. if more convenient.)

## THE LATEST DESIGN

all-electric switches, relays and combination actions for dependable organ controls; also ivory and celluloid work of the highest type, hand or machine engraved. For complete details consult your organ builder.

THE W. H. REISNER MFG. CO., INC.

Hagerstown, Maryland

## Pius X School of Liturgical Music

MANHATTANVILLE COLLEGE OF THE SACRED HEART

133rd Street and Convent Avenue, New York

### Courses Offered

Gregorian Chant—Gregorian Accompaniment—Liturgical Singing—School Music, Tone and Rhythm Series—Organ, Piano, Vocal Lessons—and other branches of Music. Four Year Course leading to the degree of Bachelor of Music.

Autumn Session opens Monday, September 26th

For further information address Secretary